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DECEMBER 1993 £1.70

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MACHINE KNITTING NEWS

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N	R	D	L	L	L	U	E	S	I
E	R	E	L	P	P	A	A	D	G
V	A	L	E	R	U	U	Q	L	O

HOW TO ENTER

Meander along our word snake to find 18 popular colours. Start at the letter indicated and moving to an adjacent letter; up or down, forwards or backwards (but not diagonally), spell out the names of the colours. We have indicated the first colour for you.

Write your list of colours (written in the order you have found them), on a postcard or on the back of an empty, sealed-down envelope. add your name and address and post to: JONES TONES COMPETITION. MACHINE KNIT TODAY, PO BOX 9. STRATFORD-UPON-AVON. WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Friday December 31 1993.

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope.

Prizes will be awarded to the senders of the first three correct entries checked after the closing date and allocated in the order they are drawn. No entrant may win more than one prize and all prizes must be accepted as offered. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or F W Bramwell & Co Ltd.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into.

Winners will be notified and the result published in a future issue of *Machine Knit Today*. The Editor's decision is final.

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Betty Barnden's toy sack will help to make any child's Christmas memorable!

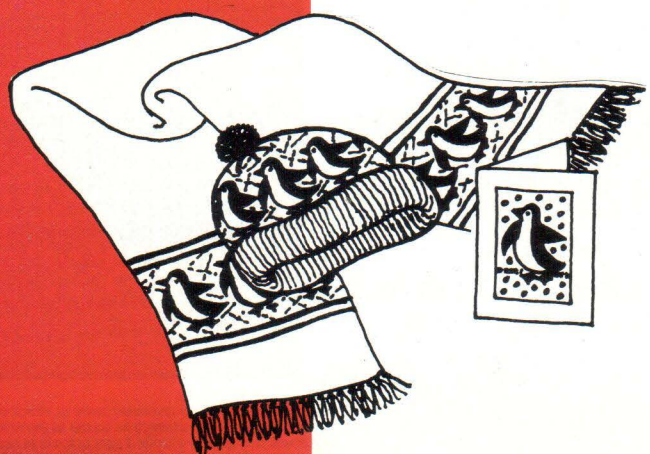
SPECIAL OCCASIONS

A CHILD'S CHRISTMAS PENGUIN TOY SACK

Last minute panic? This toy sack only takes a couple of hours to make and you probably have some suitable yarns among your odds and ends.

Use the same design for a tree tub cover, or a cake band for a children's party, or for small gifts such as the bobble hat and scarf illustrated.

Use the penguin alone, without the lines in the background, to knit a single motif for a special card. You can buy ready-made card mounts in several colours at needlework shops.



YARNS

Four ply acrylic was used for the toy sack, but you can use anything you have to hand for this purpose. For a hat or scarf you might prefer machine washable wool. A different effect would be obtained if either the black or the white was a textured yarn. For a card motif, fancy yarns could be incorporated in the background — a stripe of silver or gold lurex, for instance, as main colour on chart rows 9 and 10. Or try adding multi-coloured sequins, or gold beads, as in the sketch.

THE TOY SACK

SIZES

Finished measurement approx 61 x 40cm.

MATERIALS

4 ply Acrylic.
Approx 150g in White (A).
Approx 130g in Black (B).
Approx 10g in Red (C).

MAIN TENSION

30 sts and 40 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension not critical provided a change in size is acceptable.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished sack and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before starting to knit.

ELECTRONIC MACHINES

N1 cam at 12 sts left of '0'.

FIRST HALF

Push 61 Ns at L and R of centre '0' to WP. 122 Ns. Using WY, cast on and K a few rows ending CAL. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt. **MT-1. Using A, K1 row. CAR. Release punchcard and set carr for Fair Isle using A in feeder 1/A and B in feeder 2/B throughout.
RC000. K250 rows. Set carr for st st. Using MT-1 and B, K2 rows. Using A, K2 rows.

EYELET HOLES

Transfer 5th and every foll 10th st to R of centre '0', and 6th and every foll 10th st to L of centre '0' to adjacent N, leaving empty Ns in WP. K2 rows. RC 256.

STRIPED HEM

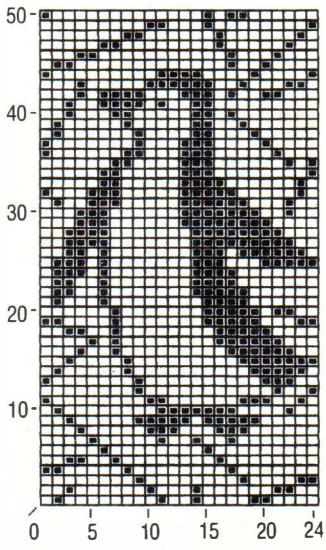
Using B, K2 rows. Using A, K2 rows. Rep from * to * 5 times in all. RC 276. Turn a hem by picking up loops from first row worked in B (after holes) and hang evenly along the row. T10, K2 rows and cast off.

SECOND HALF

Remove punchcard, turn upside down, and lock on last row/program patt upside down. Push 122 Ns to WP. CAL. With wrong side facing, pick up loops from first row worked in A, below WY and hang evenly along the row. Remove WY. Set carr to select/memorise for patt. Work as given for first half from ** to end.

TO MAKE UP

Join side seams. Using C, work a circular cord over 6 Ns (approx T5) and K 500 rows (RC will be 999, remember this is circular knitting on the single bed) or until approx 165cm long. Thread through row of holes and tie a knot at each end to prevent it pulling out.



EDITOR'S LETTER

Don't you just love knitting for Christmas? I don't mean the pressures (feigning an illness to sew up spouse's special sweater in the bathroom on Christmas Eve or sewing on cardigan buttons on the journey for Aunt Mabel's Christmas visit) — I mean the choosing, the decorating, the ability to use every patterning facility and all the fancy yarns you like without anything looking 'too much'! That's partly why I'm so thrilled with our 'Painting Works' supplement this month. There are so many ways to decorate even the simplest garment and you can be as subtle or glitzy as you like! Most of the techniques we've shown could be done in an evening, which means they might even help with the pressures too! We've even included a pattern for a delightful dressy sweater with a paint beaded neckline complete with its own placement chart to position the beads accurately.

The Christmas season seems to have been on all the contributors' minds this month — Betty Barnden setting the scene with a penguin sack; Elaine Cater giving us lots more ideas for using 'Novelty Yarns' to best advantage and Jane Platt with her puppy dog toy/mascot. Knits for children haven't been forgotten either, as there are two jackets for them in different lengths — in primary colours and fringed they are not only practicable, but very fashionable!

Easy knitting and great looks were the criteria for our patterns this month. The 'Adapt-a-Pattern' turns to evening wear with a lurex raglan jacket — quick and easy to knit, as are the dressy waistcoats. The lady's version is a practical example from Wendy Damon's series about double jacquard, whilst the man's just requires a change of buttonhole band to look great with evening trousers on a lady. If you think you have seen everything that can be done with Card 3, then take a look at our black and copper lurex jacket. For dressy day or evening looks that will also keep you cosy. Duo owners can knit a black and copper tunic, whilst most knitters could knit the lady's cabled sweater. We added a touch of lurex to the cable design, but you don't have to — it will readily go from dressy to casual wear.

Val Slater has had great fun in the last few weeks, reviewing a wide variety of books and software (for late additions to your own requests to Santa perhaps?). Pauline Turner encourages us to crochet some quick and easy last minute trims or a belt for a special outfit, whilst Irene Krieger takes a basic machine setting and uses it for a variety of edging looks which can be knitted straight on.

Hopefully, there will be some time to spare over the holidays, when you could enjoy experiments with felting — guidance and inspiration provided by Ruth Lee. If you have a PE 1 controller that's controlling you, then Maggie Dyke has plenty of tips for taking advantage of its many possibilities. Betty Abbott adds some new neckline shapes to her cocoon sweater (which we've now knitted, so we know the advice works!). Everything you ever wanted to know about the garter carriage is being explained by Joyce Schneider in the 'American Touch' — if you don't have a garter carriage yet, hold on to her series — you never know what Santa might bring!

If you're looking for something seasonal but different, the 'Stitch Pattern Library' contains some great new ways of using 'traditional' designs, plus some fun Intarsia motifs to please the children or even make up as pictures to add to your decorations. There are further appropriate ideas in 'Pattern Play', plus suggestions for colouring and using the designs.

Don't forget to take time off to do our simple competition and to read about knitting 'Down on the Farm'.

There were so many things we wanted to include in this issue, that we've had to leave out a couple of our regulars — never fear, 'Step by Step' and 'Machine Works' will be back with us in January.

Until then, everyone at *Machine Knit Today* would like to wish you all a happy, healthy and peaceful Christmas.

Carol

MERRY CHRISTMAS KNITTING FOR ALL THE FAMILY WITH YEOMAN YARNS
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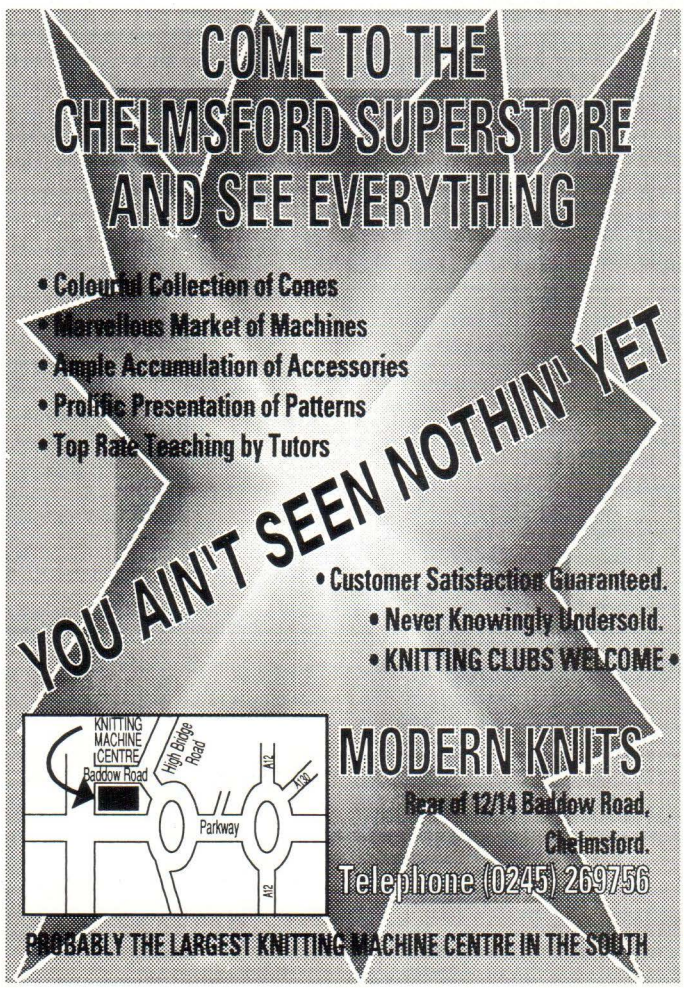
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PROBABLY THE LARGEST KNITTING MACHINE CENTRE IN THE SOUTH

Yarns, hints for garment making and answers to possible problems are the topics for Joyce Schneider's guide to the garter carriage this month

THE AMERICAN TOUCH

THE GARTER CARRIAGE — WONDER OF THE MODERN KNITTING MACHINE

YARN

The garter carriage (G-carriage) has been engineered to use a wide variety of weights of yarn. You will find that varying the weights and textures will make the patterns look very different. In general, smooth heavier sport weight yarn will yield a more sharply defined pattern, while thinner yarn or those with textural finishes will soften and sometimes mask the pattern stitch. The use of a yarn spray will aid in knitting heavier yarn, but is usually not required for knitting the lighter weights.

When I knit with heavy double knitting yarns, I use a yarn spray which improves the G-carriage's overall performance tremendously. When using heavier yarn without yarn spray, dropped stitches and carriage jamming may be a problem.

HINTS ON GARMENT KNITTING

CHOOSING A GARMENT PATTERN

In knitting with the G-carriage, I recommend that you keep your garment styles simple; without a lot of shaping. I feel that the stitch pattern of the garment — and not its shape — should be the focal point. Because stitch gauges vary greatly from pattern to pattern, it would be frustrating to try to use garment instructions written to a precalculated gauge. I strongly recommend the use of the knitleader or individually charted patterns. To assist in preparing patterns, several charting services have recently become available. Many dealers incorporate this type of service in their shops and computerised charting programs have become available in the last few years for shops and home knitters. These programs can greatly assist in the creation of garment patterns for such widely varying gauges.

INCREASES AND DECREASES

All increases and decreases should be fully fashioned as the edge stitch should not be involved in shaping. Edge stitches have a tendency to drop when distorted in any way. Be sure to move the point cams after increasing or decreasing.

MULTIPLE STITCH CAST ON

Increasing multiple stitches during the course of the knitting of a garment is done by an 'e'-wrap cast on into the needle hooks, then adding the weights supplied with the G-carriage. When doing this type of cast on, bring the needles to be used into E position, lay the yarn over the hook of the needle then bring the needle back to B position. Be sure to keep uniform tension on the yarn and avoid casting on tightly.

Binding off small sections during

the course of garment knitting is done around the sinker posts. The bind off technique using the latch tool instead of the transfer tool is preferable.

REMOVING STITCHES ON WASTE YARN

Removing stitches on to waste yarn is difficult because no 'hold' position is available when the G-carriage is in use. These stitches might be more easily taken off on to a strand of yarn or removed on to stitch holders. Stitch holders facilitate rehanging the held stitches later in the construction of the garment.

PARTIAL KNITTING

In areas where partial knitting is to be done the partial knitted stitches should be knitted back to A position on to a nylon cord one stitch less than the total number of stitches to be partial knitted. This should be done on the side of the work opposite the carriage. Knit across, then knit one additional stitch back to A position on to the nylon cord. This forms a wrap stitch when the carriage knits back and prevents holes.

KNITTING THE SECOND SIDE OF THE NECKLINE

When knitting the first side of a neckline write down the row number of the first row of pattern you will be knitting. Be sure when making a note of this row that you mark down the row being knitted after the pattern has been advanced, and not the row where the carriage stops. Remember that the pattern does not advance at the end of the previous row, but rather at the beginning of the current row. On models 930, 940 or 965 depress the M key. The procedure for starting the first row of the second side will depend on which type of machine you are using.

PUNCHCARD MACHINES

Lock the punchcard on the same row of patterning used for the original side and set Lever 3 so that it is pointed in the direction the carriage will be moving. Start the carriage and release the punchcard lock.

MYLAR-READING MACHINES

Bring the G-carriage outside the magnet mark. Re-program the mylar sheet to the same row of patterning used for the original side. Bring the G-carriage to the proper side of the work making sure to pass the carriage over the magnet mark. Be sure that Lever 3 is set so that it is pointed in the direction the carriage will be moving. Start the carriage.

MACHINES WITH ALL-ELECTRONIC PATTERNING

Bring the G-carriage outside the magnet mark. Re-program the machine to the original row by depressing the M key or using the arrow keys set to the desired row. Bring the G-carriage to the proper side of the work making sure to pass the carriage over the magnet mark. Be sure that Lever 3 is set so that it is pointed in the direction the carriage will be moving. Start the carriage.

TROUBLE SHOOTING

The G-carriage is not forgiving of mechanical defects which would be minor when using the other carriages. Small problems which often go unnoticed during the course of everyday knitting can make the performance of the G-carriage maddeningly undependable. Let us take a look at some of these culprits and take time to discuss their causes and the ways to correct them.

DROPPED STITCHES

Dropped stitches are most often the result of mechanical defects such as bent bed needles, bent G-needles, bent sinker pegs and old or compressed needle retainer bars. If a needle becomes bent, replace it immediately. Bent sinker pegs can be straightened by the method described in the G-carriage manual or by using needle nosed pliers that have been wrapped in electrical tape so they will not nick or scratch the sinker pegs. Needle retainer bars have a foam strip that becomes compressed while in the machine and then deteriorates with time. It is advisable to keep two needle retainers for each machine and rotate them on a regular basis. Press down on the needles while in N position to see if they have any up and down movement. If so, replace the needle retainer bar immediately. Remember, the G-carriage cannot see and if the hooks of the needles are rising up they are not in the proper position for the transfer from the bed needle to the G-needle. I rotate the needle retainer bars on my machine at the beginning of each garment. This not only improves the efficiency of the G-carriage, ribber and lace carriage, but also extends the life of the needle retainer bars since they will puff back up when they are removed from the machine for 24 hours.

CLEANING THE CARRIAGE

Another ritual that I observe at the beginning of each garment is the cleaning of the G-carriage. Take the carriage off the machine and turn it over. Remove all traces of lint and yarn. Pay special attention to taking all yarn and lint out of the brush on the needle guide and also from the shaft of the little four-prong fork that walks along the sinker plates.

PROBLEMS WITH CASTING ON WITH HEAVIER YARNS

When using the automatic cast on feature of the G-carriage there are often problems with casting on heavier yarns. If you are experiencing this problem, remove the G-needle from the G-carriage and proceed as the manual instructs for the casting on process. When the cast on row has been completed return the G-needle to the G-carriage and proceed with the knitting of the garment.

KNITTING THE FIRST ROW

If you are experiencing problems with knitting the first row after casting on, there are several things that you might try. First, slow down the speed of the carriage as far as it will go. Second, increase the tension by one dot. Third, remove excess tension from the yarn by flipping back the yarn break tripper. Fourth, take a little more tension off of the cast on row by supporting the cast on comb with your hand, relieving some of the downward pressure on the work. You can use these aids singly or in combination.

If the aids suggested above do not help, try casting on in a thinner waste yarn and nylon cord with the main carriage, then cast on with the G-carriage for a finished edge to the fabric. The cast on comb will be attached to the waste yarn and takes much of the tension off the stitches from the cast on.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

BOOKS, BYTES AND STITCHES

by Val Slater

It has been no effort to do the reviews this month, with a wealth of books providing techniques and design ideas on the many topics of interest to machine knitters. Add some titles to your Christmas list — or treat yourself!

INSPIRATION FOR ALL KNITTERS

A new book from Kaffe Fassett provides essential inspiration for all knitters! *Kaffe's Classics*, recently published by Ebury Press is as visually exciting as would be expected from this source. An insight into Kaffe's colour and design inspirations is provided in the introduction. Many of the 25 designs in the book have been published before, in magazines and Rowan Collections (but not in any of Kaffe's previous hardback books). As some of the original sources are now out of print, a selection of the most admired designs have been gathered together here. Although the instructions are all for handknitters, charts given for the likes of 'Big Diamond' (a long loose, easy shaped shawl collared jacket in 26 colours); 'Tapestry Leaf' (a glowing autumnal shaded jacket featuring enormous shaded leaves); 'Big Crosses' (a baggy cardigan with bold block crosses) and 'Banded Triangle' (enormous triangular blocks whose diverse, solid colours are separated by outlines of contrast) are all eminently suited to the machine using Intarsia techniques. Other designs, such as 'Spanish Combs' (like large frilly fans slotted together on a simple sweater shape); 'Leopard Skin' (a soft colour blended variation of the animal fabric) and 'Brocade' (enormous blended and banded florals on a casual lady's top) all lend themselves for adaptation on an electronic machine. Space dyed yarns would provide a useful means of reducing the physical number of colours Kaffe uses and making many of the stitch patterns a more practical proposition for the machine knitter. This book (priced at £18.99) is a visual treat for any knitter and should be available in your local book shop now. If you have trouble finding it, I'm sure that the publishers will be happy to advise you of your nearest stockist — contact Ebury Press Ltd, Random House, 20 Vauxhall Bridge Road, London SW1V 2SA.

CALLING GARTER CARRIAGE FANS

A Stylish Carriage is a new collection of 10 designs for the garter carriage by Teresa Schiff for CML. 'Moss' (the cover sweater) features a zig-zag and diamond moss stitch fabric, combined with beaded rib welts which are (optionally) blanket stitch trimmed. 'Snow Queen' is a long flattering tunic with a deep slightly scalloped border featuring the use of several garter stitches, the boldest one being a large embossed snowflake. Under the name of 'Gansey' is a delightful traditionally styled sweater for children, in sizes to fit from 1-12 year olds. A waistcoat entitled 'Dandy' lives up to its name incorporating chenille Fair Isle fronts and a garter stitch patterned back. This is just a small selection of the ten designs on offer. Sized to suit each style, there is something here for all shapes, sizes and ages. The original yarns used are readily available and include Rowan Yarns, Brockwell Yarns, Yarnarama and Paintbox Yarns. The majority of the stitch designs are suitable for punchcard machines, although the Fair Isle for 'Dandy' is larger and could only be worked using an electronic. Charts and instructions are very clear and the comb binding ensures pages stay put whilst knitting. You can add your own specific knitting notes on any design, as space has been left right through, for just this purpose. *A Stylish Carriage* costs £5.95 and there is an accompanying disc available in PPD or DesignaKnit format which costs £4.70. If you are new to garter carriage knitting and/or CML's pattern books, you may be interested to know of two more for the garter carriage *Look No Hands* and *Purls*. The three garter carriage books are now available as a set at a special price of £13.00 and provide a good range of designs from the swift and simple to more challenging styles. All prices include p&p. The books and discs are available from CML, The Back Room (at Colourway), 112a Westbourne Grove, London W2 5RU or Tel. Teresa on 071-229 1432.

PAINT CRAFT DESIGNS

McCalls now have a new range of craft leaflets for all kinds of things. Two in the *Paint Craft* series seemed particularly appropriate this month. *Heart Bouquets* has five design ideas for appliqués using heart and bow motifs. Their examples are given on sweatshirts, but as you can see from 'Painting Works', all the ideas, shapes and techniques can be used on knitwear. Actual size drawings are contained of the heart and bow motifs and the pattern suggests that you photocopy these, to use as actual templates to cut out your appliqué motif. *Second-hand Roses* contains actual size appliqué motif designs of flowers, leaves and floral components. Their garment examples include uses and arrangements on waistcoats and jackets — again, highly convertible to machine knitteds. The craft leaflets don't just give pattern shapes and ideas, but contain techniques used for further decorating the appliqués, such as painting and even paint shading details. McCalls *Paint Craft* leaflets (priced around £1.99 each) should be available from your local McCalls stockist and have also been seen in larger haberdashery departments, craft and embroidery shops. This is a range worth looking out for, as new titles are being added throughout the year.

TRANSFER SOURCES

With the 'Painting Works' supplement in mind, a new book of iron-on transfers may well be of interest. Published by the American School of Needlework, *2,002 Iron-on Transfers* for painting and embroidery can be used by machine knitters in many ways! I haven't actually counted the number of transfers included, but looking through the 320 pages, suspect that there is real meaning in the title! The contents are very diverse and transfer sizes vary from a couple of inches to the occasional A4 size. Amongst the motif 'topics' included are Alphabets and Numbers; Animal Friends; Baby, Tots & Toys; Borders and More; Buttons and Bows; Celestial; Dinosaurs; Fantasy; Flowers and Garden; Folk Art; Home Sweet Home; Messages; Music; Quilt Designs; Seasons; Sports and Zodiac Signs — plus too many more to mention! Illustrations on the back and front cover give ideas for using and colouring the transfers. If you design your own punchcards, then many of the motifs would provide pictorial inspirations. For electronic owners, the transfers could be traced through a mylar sheet to produce new stitch patterns and if you own a computer, then images could be scanned in and manipulated to be used in stitch patterns in many different ways. Retailing at approximately £13-£16, you should be able to obtain the book through some book shops, craft, sewing and embroidery outlets. If you have any difficulty in finding a local stockist, then contact Kinetic Needlecraft Ltd, 10 The Pines, Broad Street, Guildford, Surrey GU3 3BH. (Please note that these are the importers/wholesalers and can give you details of local stockists, but do not supply individuals direct.)

FELTING TECHNIQUES

Have Ruth Lee's recent articles tempted you to try felting, or to want to know a little more? If this is the case, there is an excellent book on the market that you may well enjoy. *Machine Knitted Fabrics — Felting Techniques* by Janet Nabney is published by B. T. Batsford and costs £17.99. The historical origins and uses of felted fabrics are covered in a very readable fashion. I was a little surprised to learn that some Nomad's felt tents were larger than my house (however, I'm not sure our climate is right for me to machine knit and felt a much needed extension!). From the process of felting and the steps and techniques required to felt machine knitting, Janet goes on to explore a wide range of machine knitted fabrics, yarns, stitch sizes and felting methods for openwork pieces. Janet also gives ideas for decorating fabrics, sometimes before felting, for a range of textural as well as decorative effects. If, by the time you've got to this stage, you are surrounded by wonderful experiments, happily the book ends with a projects section.

Amongst those suggested and illustrated are ties, a cape, waistcoats, and various tops. *Machine Knitted Fabrics — Felting Techniques* should be available from your local book shop. If you have any difficulty in obtaining a copy, the publishers will be able to give you stockist details — contact B. T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH.

PASSAP/PFAFF 6000E LINKS

With links now available for the 6000E machines to the DesignaKnit program, Angela Gordon has prepared a set of working notes and an accompanying disk to ensure that knitters can use the equipment to its full potential. *DesignaKnit 5 — Working Notes Stage 5* covers creating colour patterns in correct proportions (by use of a set of given tension tables for a range of jacquard techniques); knitting the sample through without knitting from the screen (giving the program steps) and knitting a sample from the screen using Link 2. Having reached this stage with practical examples to try, Angela moves on to explain integrated downloading; using the 'cut and sew' facility; three and four colours per row jacquard and creating a garment shape from a model book diagram. The working notes cost £4.50 and there is an accompanying disk which costs £4.45. The disk contains a file for each of the two, three and four colour jacquard techniques and fifteen ready to knit jacquard colour patterns. I found the accompanying disk was well worth having, as it made working through the notes much quicker — your samples and examples were, in some instances 'ready-made'. Notes and disk can be ordered direct from Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX (Tel. 0929 551073).

NEW PATTERN BOOKS FOR COTTON YARNS

Jaquandra is the name of a new company formed this year, who specialise in machine knitting using cotton yarns. They have produced three pattern books to date — all garments using 100% combed cotton yarn. At the beginning of each book, tension and yarn details are given, together with guidance on cotton after-care. *Harlequin* is a set of mix and match designs for babies and toddlers. The size range covers from six months to three years. Garments include a colour blocked all-in-one; hooded top and plain trouser suit; harlequin all-in-one and a waistcoat and hat set. *Classic* is a garment collection for babies from three to eighteen months old. Patterns include a Fair Isle jacket and Fair Isle all-in-one; plain all-in-one, jumper and pants. *Basic Ladies Jumper Pattern* gives the component parts to build your own style. With a short, medium or tunic length body and short, three-quarter and long sleeves — there are

many permutations possible. Garments (from all the books) can be worked on a standard gauge punch-card machine and most fabrics are stocking stitch, with some bright Fair Isle. Unfortunately, we didn't receive any price details, but further information about the pattern books and the range of talks Jaquandra are willing to give to knitting clubs are available from them at 12 Mountmorres Close, Over Hulton, Bolton BL5 1HT.

PICTURE SOURCE FOR YOUR OWN STITCH DESIGNS

Ready to use Christmas Silhouettes is a book of copyright free designs, printed one side, which can be used for copying to form new stitch patterns and motifs. This is one of several such clip art books from Dover, which can be an invaluable source of design ideas. Some pictures are appropriate for placement under a mylar sheet and tracing off. All could be scanned into a computer and then adapted via a suitable knitting program to a motif or all-over stitch pattern. The book costs approx £4.75 and should be available from your local Dover stockist. In case of difficulty, local stockist details should be available from Emma Dawson, Press Officer, Dover Publications, Constable and Company Ltd, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER (Tel. 081-741 3663).

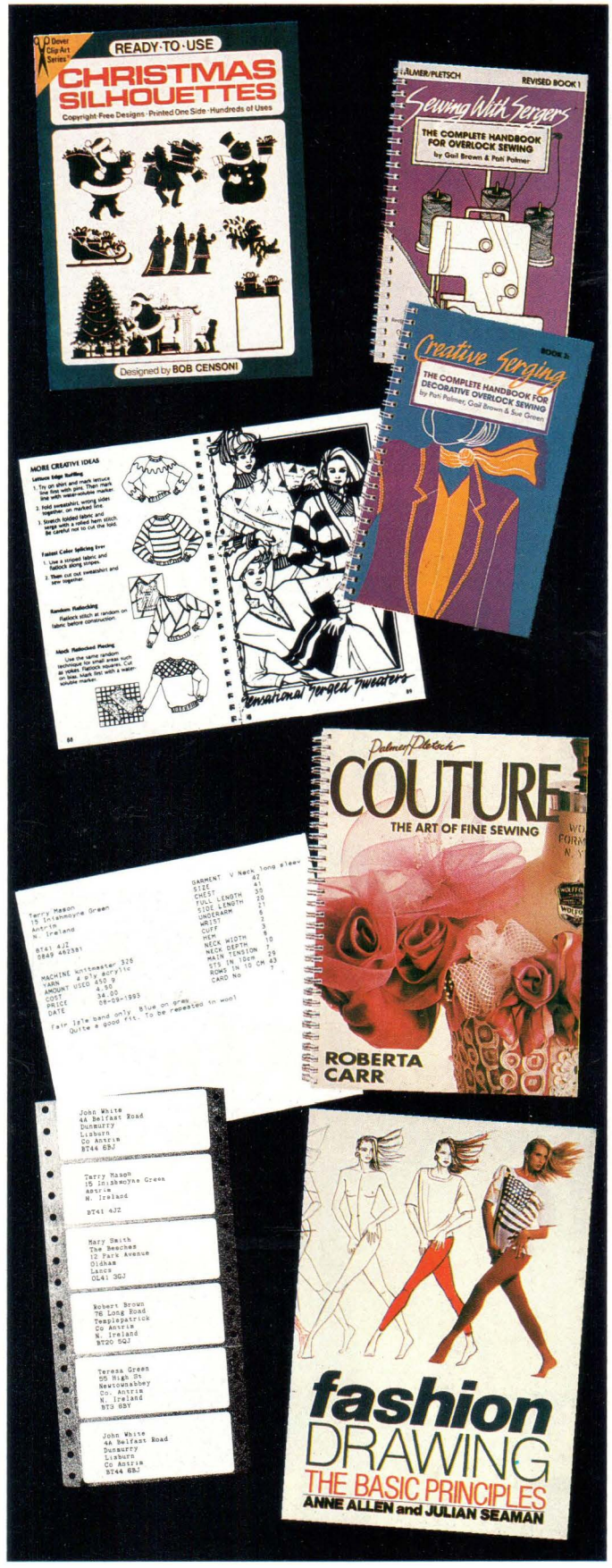
FROM OVERLOCKING TO COUTURE

Hopefully some of you will find an overlocker under the Christmas tree this year. If you do (or already own an under-used one) then you will want to get the best from it. Two small books on sergers (USA 'speak' for overlockers) could get you off to a good start (as well, of course, as reference to earlier copies of *Machine Knit Today* and Irene Krieger's excellent series!). *Sewing with Sergers* (revised book 1) by Gail Brown and Pati Palmer starts with a chapter entitled 'What is a Serger?' — so expects no previous knowledge from the reader! Sections like 'What can sergers do?' and 'Ways sergers differ from conventional machines' might sound obvious, but contain the sort of information that I would have liked when I had my first overlocker. All the information and techniques are clearly explained and generously illustrated. The 'before you start' essentials are not skimped on — there's even a hint about learning to thread a machine before you take it home! As overlocking can be seen as a speed tool, there are indirect techniques given to speed up other working methods, such as cutting out garments with rotary cutters and easy ways of pattern marking. Seam types, tension balances, turning corners, making seams without pinning and care of your machine are all covered in an easy step by step fashion. Sections on decorative serging not only

give seam ideas, but also useful working orders. Techniques for sewing sportswear and aerobics gear through to lingerie and lace and yes — sweaters with a selection of creative small projects and spaces to stick in samples of your most useful stitches and settings, all combine to make this a handy accompaniment to your overlocker. *Sewing with Sergers* is priced at £7.95 and should be available from your local Bramwell stockist.

Creative Serging by Pati Palmer, Gail Brown and Sue Green takes over where the last book left off. It starts with a glossary and introduction to the decorative threads and materials that can be used on the overlocker. Flatlocking is shown as a practical seam and top stitch (on a sweater!) decoration. Ideas, stitches and techniques to combine woven fabric with stretchy knit — such as ribbing, plus the creative sweatshirt, sensational serged sweaters and serging speciality fabrics are all chapters of techniques not to be missed by a machine knitter. Priced at £6.95 this is another book which should earn its keep! This should also be available from your local Bramwell stockist. In case of difficulty with either title, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Dri ve, Altham, Accrington, Lancs, BB5 5TU.

Bramwell is also the stockist information source for another imported book this month. *Couture — the Art of Fine Sewing* is a rich source of ideas for couture techniques and designs. Aimed at the sewing fraternity, the philosophy of the author — Roberta Carr — is to provide more than techniques, rather another way of looking at clothing you make. In this context, it is a fascinating source for machine knitters who enjoy sewing and giving garments a fine quality finish. There is an insight into couture garments and the personalities behind them in the opening chapters, with a variety of garments illustrating the detail which turns a garment into the couture class. For a keen sewer who wants to extend her skills, the book is a must, but it has its uses for the more casual sewer and the machine knitter who want to add their own exclusive touches to a top class garment. Of particular interest to the latter group could be the making of a 'Dior Rose' as a trim; fitting considerations and techniques; trimming with bias binding; sleeve heads and making shoulder pads for different shapes, styles and effects. An excellent reference source in the club library or a wonderful gift to a machine knitter who also sews, *Couture* costs £22.95 and should be available from your local Bramwell stockist.



COMPUTER FILING SYSTEM

Terry Mason is well-known for his easy to use computer programs for machine knitters. His latest offering is a data base (if you are new to computing, think of it as an easy filing system) designed to keep records of your garments. It would be especially useful to anyone who knits regularly for the family (you can keep notes on best liked garments, colours and features) or for orders. The program is extremely easy to run and use, following the simple instructions.

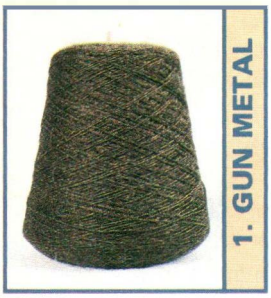
You can keep several sets of records if you like, under different file names. Perhaps a 'Family' file and a 'Customer' file, even a file with details of new styles or stitches that you have tried as prototypes of orders. Details that can be kept on each record include name, address and telephone number(s); garment details such as garment name or reference and full dimensions; machine, yarn and costing information. We show an example entry — Terry has provided a tutorial file on the disc so you can see what can be entered and practice sorting and printing records. There is even a function to allow you to use the name and address section only to print as labels (could be handy for the Christmas card list to past and present customers!). Records can easily be sorted, so if you just wanted to look at Betty Smith's details, you can do this at the touch of a button, you do not have to go through all records. You can also amend any record at any time, add to them or delete them easily. The screen layout is very clear and the learning process only takes minutes! *The Knitter's Data Base* costs £24.95 for PC version or £21.95 for Amstrad CPC 6128 machines on 5¼ or 3½ inch discs (state your computer and disc requirements clearly when ordering). To order or for further details, send an SAE to Terry Mason, 15 Inishmoyle Green, Antrim, N. Ireland BT41 4JX or Tel. 0849 462381.

CITY AND GUILDS DESIGN AID

Fashion Drawing — the Basic Principles by Anne Allen and Julian Seaman (published in softback by Batsford) could be extremely useful to City and Guilds students, or anyone who needs to produce reasonable fashion drawings to illustrate their garment styles. The tricky topics of basic anatomy, proportion (for children and adolescents as well as women) and weight distribution are explained in simple terms, accompanied with clear line drawings. Detailed chapters provide a style source for hair styles, hand shapes and positions, feet, basic garment shapes and accessories; whilst various means and materials for showing texture and working quick sketches in a variety of media complete the 'course'. This could provide many ideas to an accomplished artist, but I feel it would be especially useful to the newcomer to fashion and garment drawing. Priced at approx £12.99, it is available from all good book shops.

'PILGRIMS' NEW STITCH DESIGNS

This is the title of another new stitch pattern book from CML. Designs are loosely based on the American colonial style and include florals and floral borders (some with a very stencil look to them); decorative geometrics and birds. Many of the designs are in solid silhouette, which is a style of pattern useful for painting and colouring! A variety of vertical borders give scope for subtle and varied colour changing techniques. The pattern sizes vary; all are suitable for use on an electronic machine, some would fit on to a punchcard. However, designs could also be worked by Intarsia, by punchcard with some hand selection or even Swiss darned. The *Pilgrims* stitch collection costs £4.50 (inc p&p) and there is a disc available (PPD or DesignaKnit format) at £9.40 (this includes miniature outlines of the disc designs and disk details). Further details and orders from CML (see 'Calling Garter Carriage Fans' on page 8).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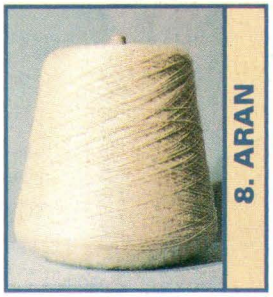
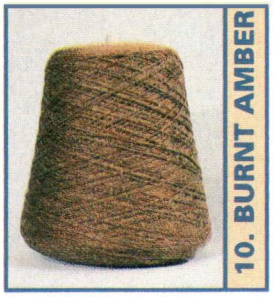

8. ARAN

9. PLUM

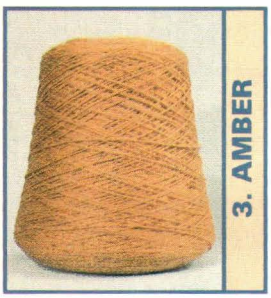

10. BURNT AMBER

11. SAGE

2. CHARCOAL

23. BLUE MIST

12.SAND


3. AMBER

22. SOFT GREEN

13. DONKEY

4. BARK

21. BLUE HAZE

14. BILBERRY

5. KHAKI

20. FJORD GREEN

15. DENIM

6. RUSSET BROWN

19. KOALA

16. SILVER GREY

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SIZES

To suit chest 96-101[101-106:106-111:111-116]cm.
Finished measurement 104[109:114:119]cm.
Length centre back 48[49:50:51]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Chenille 4 ply
1 x 500g cone in MC.
Yeoman Brittany
1 x 450g cone in C.
Yeoman Rexor
1 x 50g cone Rexor in colour to contrast/tone with C.
5 buttons.

MAIN TENSIONS

22 sts and 41 rows to 10cm measured over st st using MC (tension dial approx 7).
26 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

SPECIAL NOTE

Note that tensions for back and fronts are not the same — the back is worked in st st.
Use claw weights, evenly spaced across the full width of the work, to ensure the chenille knits off cleanly.
Note that col C consists of 2 strands cotton + 1 strand lurex. Wind a couple of balls of cotton before starting to K. Feed one end each from cotton and lurex cone, plus one end from cotton ball into tension mast and feeder and treat as though the same yarn throughout.

BACK

Push 114[120:126:132] Ns to WP.
Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and T7, K until RC shows 100[102:104:106].

Man's Fair Isle Dress Waistcoat

MACHINES: *These instructions are written for standard gauge punchcard machines*

YARN: *Yeoman Chenille, Brittany Cotton and Rexor (1/69's Lurex)*

FIBRE CONTENT: *Chenille is 100% Acrylic; Brittany is 100% Cotton; Rexor is 85% Polyester, 15% Nylon*

COLOUR: *We used Chenille Black Shade 01 (MC), Brittany Ecru Shade 102 and Rexor Gold (stranded 2 ends cotton plus one end Rexor) (C)*

STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SHAPE ARMHOLES

Set RC at 000. Cast off 5 sts at beg of next 4 rows. Cast off 2 sts at beg of next 2 rows. Dec 1 st at beg of next 4 rows. 86[92:98:104] sts. Dec 1 st at each end of next and every foll 4th row 8[9:10:11] times in all. 70[74:78:82] sts. K until RC shows 80[82:84:86]. Inc 1 st at each end of next and foll 8th row. 74[78:82:86] sts.

SHAPE NECK AND SHOULDERS

Set RC at 000. Set carr for HP and always taking yarn around the first inside N in HP, push 2 Ns at opposite side to carr to HP on next 4 rows. CAR. Push 3[4:5:6] Ns to R of centre '0' and all Ns to L (i.e. 36[39:42:45] in all) to HP. Cont over rem 30[31:32:33] sts. K1 row. Push 5 Ns at opposite side to carr to HP on next row. Push 4 Ns at opposite side to carr to HP on next 4 rows. Push 2 Ns at opposite side to carr to HP on next row, K1 row. 2 sts rem. Cast off 19[20:21:22] sts for shoulder, leave rem sts in HP.

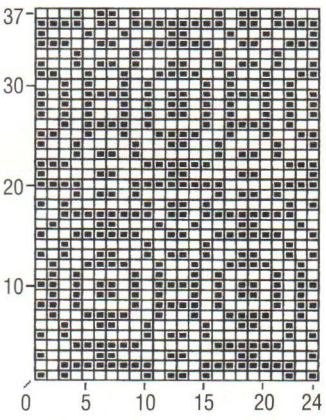
CAL. Push 30[31:32:33] Ns nearest carr to UWP and work to correspond with first side. Cast off rem 36[38:40:42] neck sts.

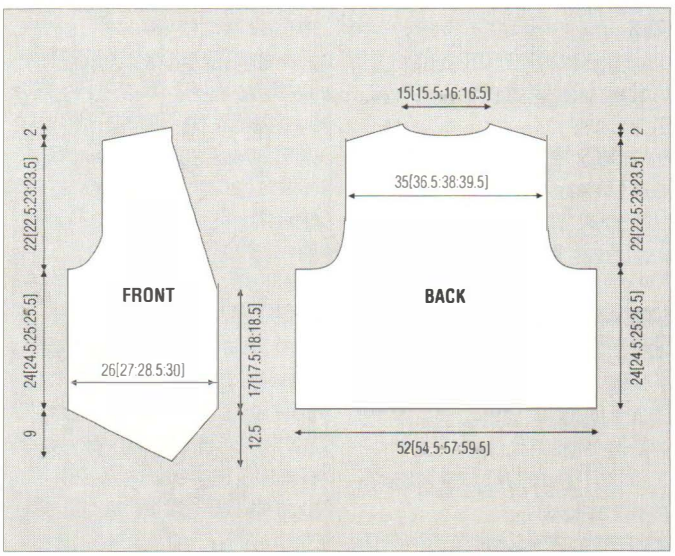
LEFT FRONT

Push Ns 12, 13 and 14 to L of centre '0' to WP. CAL (CAR for R front). Using C, cast on by hand ('e' wrap) and using T8, K1 row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Set RC at 000. Release card and set carr for Fair Isle. Using C in feeder 1/A and MC in feeder 1/B, work in Fair Isle throughout, shaping both sides simultaneously thus — inc 1 st at front edge on 4th and every foll 4th row 11 times in all. *At the same time* cast on 4[4:4:5] sts at beg (side edge) of next and every foll alt row 3 times in all, K1 row. Cast on 4 sts at beg (side edge) of next and every foll alt row 5 times in all, K1 row. Cast on 3[4:4:4:] sts at beg (side edge) of next and every foll alt row 4 times in all, K1 row. Cast on 3[3:4:4] sts at beg (side edge) of next and every foll alt row 3 times in all, K1 row. Cast on 2 sts at beg of next and foll alt row, K1 row. Inc 1 st at beg of next row. When front inc complete, RC shows 44. 69[72:75:78] sts. K until RC shows 106[108:110:112].

SHAPE NECK

Place a marker at neck edge. Dec 1 st at neck edge on next and every foll 5th row 3 times in all. K3 rows. Dec 1 st at neck edge on alternate 4th and 5th rows until RC shows 90 (note RC will be reset for armhole, making this RC 90 correct — 20 dec in all). *At the same time* when RC shows 116[118:120:122].





SHAPE ARMHOLE

CAL (CAR for R front). Set RC at 000. Keeping neck shaping correct throughout, cast off 7[8:10:11] sts at beg of next row, K1 row. Cast off 7 sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at armhole edge on next and every foll alt row 6 times in all, K2 rows. Dec 1 st at armhole edge on next and foll 4th row. K until RC shows 68. Inc 1 st at armhole edge on next and foll 6th row. Keeping neck shaping correct throughout, K until RC shows 81[83:85:87]. CAR (CAL for R front).

SHAPE SHOULDER

Keeping neck shaping correct throughout, set carr for HP and always taking the yarn around the first inside N in HP, push 3 Ns at opposite side (shoulder edge) to carr to HP on next row, K1 row. Push 3[3:4:4] Ns at opposite side to carr to HP on next row, K1 row. Push 3[4:4:4] Ns at opposite side to carr to HP on next row, K1 row. Push 4[5:5:5] Ns at opposite side to carr to HP on next row, K1 row. Push 5[5:5:6] Ns at opposite side to carr to HP on next row. 4 sts rem. RC shows 90[92:94:96]. Set carr for st st and so HP Ns will K. Using MC, K1 row. Cast off rem 22[24:25:26] sts.

RIGHT FRONT

Work as given for L front, reading R for L when casting on and noting reversal of carr positions to reverse shaping.

FRONT BANDS

Worked on the bias.

BAND 1

CAL. 'e' wrap Ns 91 and 92 to L of centre '0' and K2 rows. 'e' wrap Ns 93 and 94 and K2 rows. Continue in this manner until 10 Ns are in WP. K1 row to R. *Dec 1 st at L using double ended transfer tool, and inc 1 st at R, by pushing extra N to WP. K2 rows*. Rep from * to * for approx 400 rows and WK.

BAND 2

Work as given for band 1 but reversing all L and R instructions and start knitting from R end of needle bed.

ARMHOLE BANDS

Work as given for front bands 1 and 2, for approx 220 rows.

POCKET FLAPS
Work two alike

Push 20 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and T7, K6 rows. Set carr for HP and always taking the yarn around the first inside N in HP, push 3 Ns at opposite side to carr to HP on next 4 rows. Push all Ns at opposite side to carr to UWP on next 2 rows. K4 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. K1 row and WK.

BACK HEM

With wrong side of back facing, pick up sts from below WY and hang on to machine, doubling up on every 11th[12th:13th: 13th] st 6[10:6:8] times and on every 12th[0:12th:14th] st 4[0:4:2] times. Using MC and T7, K10 rows. Using T9, K2 rows. Using T7, K10 rows. Turn a hem by picking up sts from first row of band evenly along the row. Cast off.

TO MAKE UP

Block and lightly steam pieces — taking care not to press or over steam chenille — to correct measurements. Alternatively use a cool iron and a slightly damp cloth.

Note: Use a 2 ply cotton in MC colour for making up, rather than the chenille. Backstitch the shoulder seams and mattress stitch the side seams. Attach bias bands to the main body of the garment using mattress stitch, starting at either the L or R side seam and matching cast on edges of the bias strips with the back hem and the decreased edge of the bias strips with the front of the garment. Unravel excess at centre back neck. Cut and neaten edges to form a straight line and back stitch together. Fold band over to inside, catching down the increased edge of bias strips to inside of waistcoat.

BUTTONHOLES

Mark their position on waistcoat front, leaving gaps of approx 5 rows in depth between the front and the bias band for each buttonhole. Join the two edges of the band together at buttonhole position. Attach sleeve bands as given for front bands. Pin pocket flaps in position approx 14cm from armhole and 2cm in from side seam. Finish by backstitching in place using MC colour, through last row worked in MC and remove WY. Very carefully press all seams from the inside, using a cool iron and a slightly damp cloth, taking care not to stretch the outside edges of the bias bands. Sew on buttons to correspond with buttonholes.

Lady's Black and Gold Jacquard Waistcoat

Illustrated on page 12

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with adaptations (see Special note) for other machines, we used a Silver Reed SK840*

YARN: *Bonnie's Sable Crepe and Texere Glitter 4 ply*

FIBRE CONTENT: *Sable Crepe is 100% Bright Acrylic; Texere Glitter is 80% Viscose, 20% Metallised Polyester*

COLOUR: *We used Sable Crepe in Black (MC) and Glitter in Gold (C)*

STOCKISTS: *If you have any difficulty in obtaining Sable Crepe, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

Texere Glitter is available (by mail order) from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurements 86[91:96:101:106]cm.
Length 48.5[49.5:50.5:51.5:53.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's Sable Crepe
1 X 500g cone in (MC).
Texere 4 ply glitter yarn
2 x 110g cones in C.
3 x 15mm buttons (We used Newey's Creative buttons).
3 x Velcro 'dots' (optional).

MAIN TENSION

34 sts and 43 rows to 10cm measured over pattern knitted in plain backed jacquard (tension dial approx 6/6 on a Silver Reed). Tension figures refer to MB sts and complete rows i.e. not RC rows. Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch cards or mark mylar sheet before starting to knit.

SPECIAL NOTES

This month's pattern is a festive waistcoat knitted in plain backed jacquard. I have used a lurex yarn for the second colour and this can be uncomfortable against the skin if you want to wear your waistcoat on its own. Using plain backed jacquard means that the smooth Bonnie's Sable is on the back so you can wear it without having people moving away from you because you keep scratching!

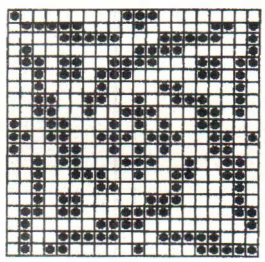
WEIGHTING

When increasing you will need the side hangers as the work gets wider. These are the figure 7 shaped wires. Lay the top of the '7' over the stitches, between the beds, at each side of the work and hang a small weight on the loop at the bottom of the '7'. Hang the weights after the first few increases and move them up at regular intervals. A side hanger can be used when knitting the edge bands, place one over the zig-zag row when casting on and hang a light weight. When the weight reaches the floor the work can be weighted by using one hand to pull the work down from under the machine.

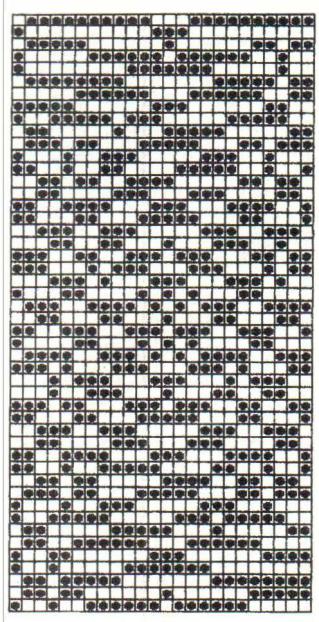
PATTERN INSTRUCTIONS

Stitch numbers throughout the pattern refer to MB stitches. So — cast on 100 sts means 100 MB sts plus the corresponding 100 RB stitches. Cast off 8 sts means 8 MB sts plus the corresponding 8 RB stitches, transfer the RB stitches to be cast off to the MB and then cast off stitches in the usual way. Dec or inc 1 st means 1 MB st plus the corresponding 1 RB st.

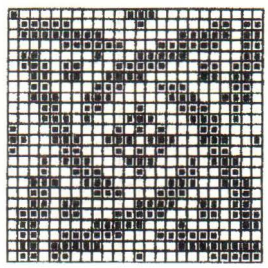
20 st repeat for Passap



24 st repeat for 24 st punchcard machines



24 st repeat for electronic machines



I have referred to RC rows throughout the pattern as distinct from completed rows.

The back neck and centre front shaping is cut and sewn.

PASSAP/PFAFF

I have provided a 20 st repeat for Duo 80 knitters. Punch the repeat twice across the card and as many times lengthways as necessary to make the card long enough to clip round in the Deco unit.

6000E can use either the 20 st or the 24 st repeat. To knit plain backed jacquard, set front bed pushers, lock and Deco unit as for bird's-eye jacquard. On the back bed put a pusher in the lower working position for each needle in work. Set the back lock to BX and push in the left hand arrow key. Start knitting using MC, K2 rows, using C K2 rows. These 4 rows are rep throughout.

TOYOTA

You can knit this pattern using the Simulknit method. Punch a card from the 24 st electronic chart, reversing the pattern, i.e. where there is a blank punch a hole and where there is a hole leave a blank. This is because it's the second, trimming colour which knits through to the back, so you need to reverse the card to make the background (MC) the trimming colour. Your tension may vary from mine so check before you start. If you use my pattern, you will need to halve the RC numbers as you will be knitting both colours in one sweep of the carriage. I suggest you go through the pattern and divide all the RC numbers by 2 before you start to avoid mistakes.

BACK

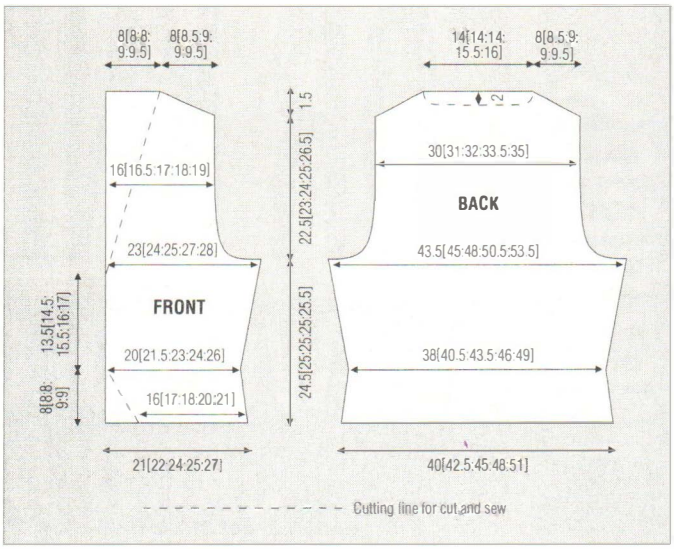
With RB in position set machine for FNR. Push 136[144:154:164:172] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAL, using MC T0/0. K first zig-zag row and hang comb and weights.

Using MT-2/MT-2, and both carr set for circular knitting, K1 row (R to L). Set punchcard on first row and lock. With both carr still set for circular knitting, K1 row to select/memorise for patt. CAR.

RC 000. Release punchcard. Set main carr for slip/part/empty and ribber carr to K. Using MT/MT, K1 row. *Using C, set ribber carr to slip/part in both directions. K 2 rows. Using MC, set ribber carr to knit in both directions. K 2 rows.* Rep from * to * throughout. K until RC shows 20**. Dec 1 st at each side of next and every foll 24[24:26:18:28]th RC row, 3[3:3:4:3] times. K until RC shows 88[90:92:94:94]. Inc 1 st at each side of next and every foll 12[14:14:14:14]th RC row, 3[4:4:4:4] times. Inc 1 st at each side of next and every foll 14[16:16:16:16]th RC row, 6[4:4:4:4] times. K until RC shows 212[216:216:216:220].

SHAPE ARMHOLES

Cast off 9[10:10:10:11] sts (with corresponding RB sts) at beg of next 2 rows. Dec 1 st at each side of next and every foll alt row, 4[7:6:8:9] times. Dec 1 st at each side of next and every foll 4th row, 10[7:11:11:11] times. K until RC shows 404[416:424:432:448].



SHAPE SHOULDERS

Cast off 9[10:10:10:10] stsat beg of next 2 rows, K2 rows. Cast off 9[10:10:10:10] sts at beg of next 2 rows, K2 rows. Cast off 9[9:10:11:12] sts at beg of next 2 rows, K2 rows. Transfer all rem RB sts to MB and cast off.

RIGHT FRONT

With RB in position set machine for FNR. Push 72[76:81:86:91] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Cast on and work as given for back to **. Dec 1 st at R on next and every foll 24[24:26:18:28]th RC row, 3[3:3:4:3] times. K until RC shows 88[90:92:94:94]. Inc 1 st at R on next and every foll 12[14:14:14:14]th RC row, 3[4:4:4:4] times. Inc 1 st at R side on next and every foll 14[16:16:16:16]th RC row, 6[4:4:4:4] times. K until RC shows 212[216:216:216:220]

SHAPE ARMHOLE

Cast off 9[10:10:10:11] sts (with corresponding RB sts) at beg of next row. K1 row. Dec 1 st at R on next and every foll alt row, 4[7:6:8:9] times. Dec 1 st at R on next and every foll 4th row, 10[7:11:11:11] times. K until RC shows 404[416:424:432:448].

SHAPE SHOULDER

Cast off 9[10:10:10:10] sts at beg of next row, K4 rows. Cast off 9[10:10:10:10] sts at beg of next row, K4 rows. Cast off 9[9:10:11:12] sts at beg of next row, K4 rows. Transfer all rem RB sts to MB and cast off.

LEFT FRONT

Work as given for right front, reversing all shapings.

EDGE BAND

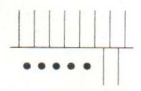
With RB in position set machine for FNR. Push 8 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Using MC, cast on and knit 2 circular rows and one row full needle rib. Transfer sts for the N arrangement shown in Diagram 1. Using MT-1/MT-1, K until the band is long enough to fit around the armhole when slightly stretched. Knit another band to match and another long enough to go around the outside edge of the waistcoat.

TO MAKE UP

Mark the back neck and centre front shaping with a running stitch in contrast yarn. See measurement diagram for shaping. With a domestic sewing machine or an overlocker, stitch along these lines and cut off the excess fabric. Zig-zag over the raw edges.

Join the shoulder seams. Sew the st st edge of the band (as opposed to the ribbed edge) round the armholes with the right side of the band facing the right side of the garment. See Diagram 2. Join one side seam, including band. Sew band to the outside edge of garment, from open side seam right round to the open side seam again. Join the last side seam and bands. Finish bands by folding them to the inside and catching them down to the inside of the garment (Diagram 3). Use Velcro or press studs to fasten the front or make machine made buttonholes and sew buttons on overlapping front. My buttons were made using Newey's Creative buttons sewn round with the gold glitter yarn. If you want the waistcoat to fit more snugly pinch out some darts and sew them in, either by hand or on a domestic sewing machine.

DIAGRAM 1



Needle set up for edge bands

DIAGRAM 2

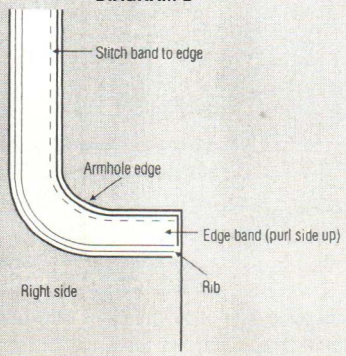
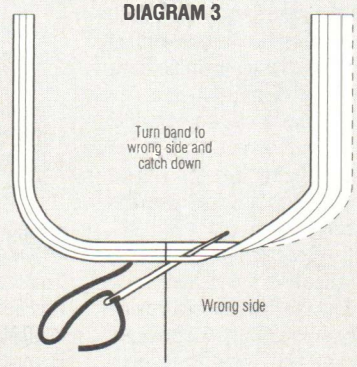


DIAGRAM 3



DISC OFFER: *The following discs are available at a special price for the duration of these articles only, i.e. until March 1994. The DesignaKnit disc contains all the shapes and colour patterns used in these articles and accompanying patterns and can be used to knit from screen. IntoShape and Brother disc drive discs contain all the colour patterns (i.e. jacquard designs) used in the articles and patterns. DesignaKnit: £3.50 + 50p p&p Brother FB 100 Disc Drive and IntoShape: £3.00 + 50p p&p. Discs available from: Wendy Damon. 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.*

Changing the backing for a variety of uses and fabric weights is explained by Wendy Damon

METHODS FOR KNITTING

TWO-COLOURED JACQUARD

So far we have only knitted striped jacquard, i.e. the ribber knits continuously, laying in two row stripes of each colour. This method knits four complete rows on the ribber for each two complete rows on the main bed, having an elongating effect on the main bed stitches. This problem will get worse as we move on to three-colour jacquard (6 ribber rows to 2 main bed rows) and four-colour jacquard (8 ribber rows to 2 main bed rows) so we need to find a way of reducing the number of rows on the ribber bed.

All the following methods involve changes to the operation of the ribber. The main carriage settings, pitch setting and knitting method is otherwise exactly as given in the last two articles for striped jacquard.

ONE ROW STRIPING

This gives single row stripes on the back of the fabric and can be substituted for bird's-eye jacquard for ribbers not capable of 1x1 slip. Use 2 or 3 ply yarns.

To knit: After read/select row, set the ribber carriage to slip one way and knit the other (as you do for circular knitting) and knit throughout with this ribber carriage setting.

PLAIN BACKED JACQUARD

This gives a plain back to the fabric and is an extension of the above method in that the ribber carriage is set to slip for two rows and knit for two rows. You will need end needle selection for a neat edge. Brother knitters set the carriage for end needle selection, Silver/Knitmaster knitters, bring end needle on main bed nearest carriage to HP on each row. Silver/Knitmaster electronic knitters — set the point cams 1 stitch in from each side of the knitting, this will give the same result as bringing forward the end needle.

To knit: After read/select row (carriage at right) set the ribber carriage to slip. Knit the first row (right to left). *Change colour and set ribber carriage to knit both ways. Knit 2 rows. Change colour and set ribber carriage to slip both ways. Knit 2 rows.* Repeat from * to * to last but one row. Change colour and set ribber carriage to slip. Knit one row.

Silver Reed/Knitmaster knitters with the SRP 60 N ribber can use the driving cam to change the ribber carriage from slip to knit and back again automatically. SRP 60 N instruction book, page 50 explains how this is done.

You will see, when you knit this method, that every time you have colour 1 in the feeder, the ribber carriage is slipping, every time you have colour 2 in the feeder, the ribber carriage is knitting. The result is that colour 1 never knits on the ribber so the backing is plain colour 2. Try Card 1 with this technique. Then try it reversing the slip/knit sequence. i.e. work the first row with the ribber carriage set to KNIT, then change to SLIP for two rows, etc. It is now colour 1 that shows as the backing colour. See Swatch 2.

QUILTING AND BLISTER FABRICS

Using Card 2, knit the method given above (starting the first row with the ribber slipping). Knit about 50 rows, then loosen the main bed tension by a number and tighten the ribber bed tension by a number. Knit another 50 rows. Take the piece off the machine and look at it. You will see that you have produced a quilted effect. The quilting was not obvious in Card 1 because that is a busy, all-over pattern. Card 2 on the other hand has large plain areas intersected by lines, and this, together with the change in tension, emphasises the fact that 'pockets' or 'blisters' have formed in the knitting. See Swatch 3.

Using this method it possible to use 4 ply yarns depending on the type of card and the bulk of the yarn.

LADDERED JACQUARD

This method is sometimes called floatless Fair Isle, which can be a little confusing as it is not Fair Isle at all but jacquard and the card needs to be split as for jacquard. It does, however, look very like Fair Isle and it is possible to use 4 ply yarns to work it.

To knit: **Cast on for stocking stitch (main bed only) and work a few rows, finishing carriage at left. Bring up the ribber and put every 4th, 5th or 6th ribber needle across the knitting in work, leaving the rest in NWP (I used every 6th ribber needle for my swatches). Transfer the heel of the (main bed) stitch opposite on to each ribber needle in work. Set card and lock. With MY, the ribber carriage connected and ribber tension 2 numbers less than MB tension, knit 1 row to read/select. Carriage at right. Insert ribber comb and hang two light weights. Release card and set main bed carriage to slip/part**. Knit as for striped jacquard. The finished swatch will have the appearance of Fair Isle on the front and look as though the floats have been latched up on the back. See Swatch 4.

MOTIFS AND BORDERS

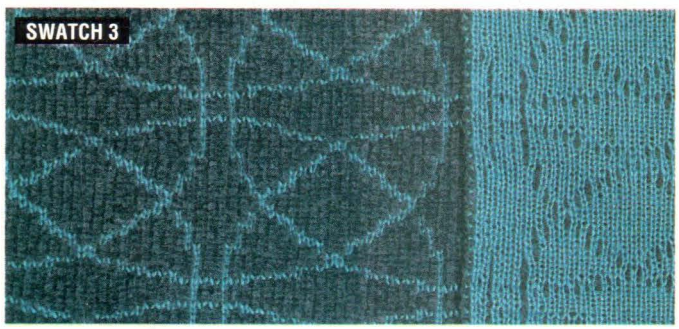
A further refinement is only to knit up the long floats. I have done this in Swatch 4, using Card 3, in the following way:

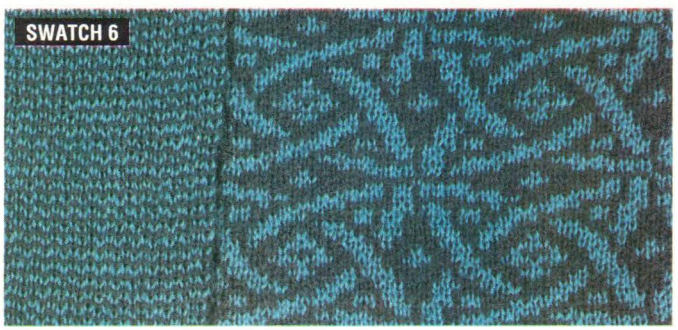
Work as given above from **to**. Set the ribber carriage to slip and knit 1 row, right to left. Work as given for plain backed jacquard from * to *.

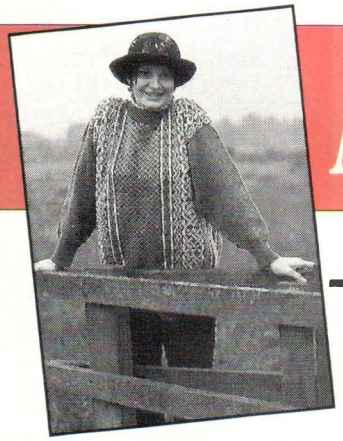
This method only ever knits the second colour (which has the long floats) on the ribber needles. A further advantage is that a border can be worked using this method, then the ribber stitches transferred to the main bed and knitting continued in stocking stitch without the obvious change in weight and texture that would result when changing from full jacquard to stocking stitch. See Swatch 5. Similarly, a single motif can be worked in the centre of a piece of stocking stitch by bringing up the laddering needles on the ribber only behind the section where the motif is knitting.

BIRD'S-EYE JACQUARD

In this method, slip is still used to reduce the length of the backing but ▸18







Machine Knitting News

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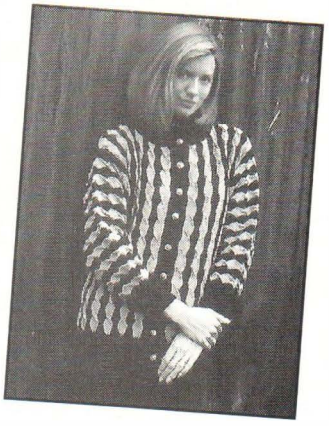

The December issue is brimming with designs for the festive season. Using the season's yarns, glitter and mohair designs covering each member of the family. Including the latest fashion waistcoats, beautiful stitch patterns on classic sweaters and the perfect 'little black dress' — three styles to choose from.

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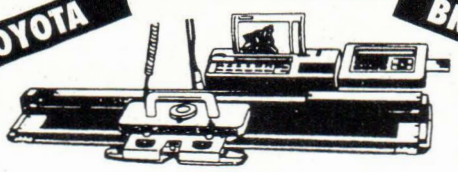
TOYOTA BROTHER



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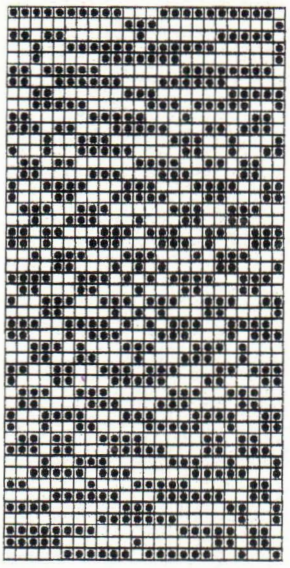
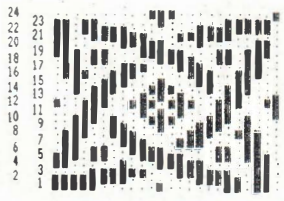
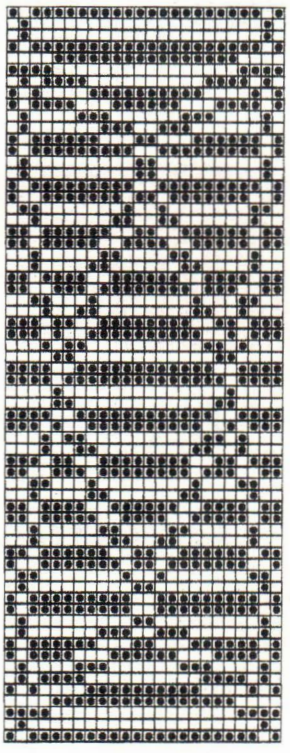
CARD 1
For 24 st punchcard machines



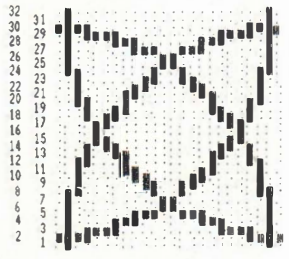
CARD 1
For electronic machines



CARD 2
For 24 st punchcard machines



CARD 2
For electronic machines



CARD 3
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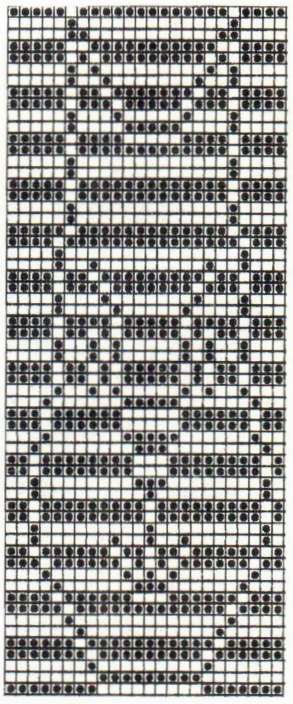
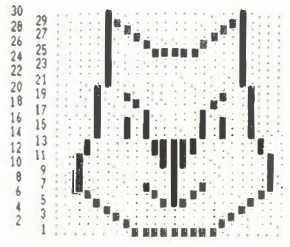


CARD 3
For electronic machines



16 alternate needles are slipped rather than whole rows. To do bird's-eye jacquard you need a ribber carriage capable of slipping alternate needles. These are Brother 850 ribbers, Silver Reed SRP 70N ribbers or any other Silver Reed/Knitmaster ribber with the RJ1 carriage which can be bought separately as an accessory. These carriages when set according to the instructions will slip every alternate needle starting with the second needle nearest to the carriage. For this reason you must have an even number of needles in work on the ribber (the same is true of the III setting on Brother ribbers). If an odd number are in work, then the same needle will slip on every row. You will need to return to 3 ply or finer yarns for this stitch method. See Swatch 6.

To knit: Begin as for striped jacquard, setting the ribber carriage for 1x1 slip when you set the main carriage for slip.

I seem to have had a lot to squash into this month's article and you may be feeling a little bemused but I think you will find that if you sit at your machine and work through the methods I have given, that they are all related and quite straightforward. I will be returning to some of these methods as, next month, we move on to three and four colours in a row.

Basic garment styles can be dramatically changed with numerous variations on a cowl collar as Betty Abbott explains

MASTER CLASS

This month, I want to explore some of the possibilities of using a cowl collar as the design feature on a dress or sweater. It is common practice to set a cowl collar in a round neck, but if you have never used anything more than a plain stocking stitch, 1x1 or 2x2 neckband inset in a 'V' neck you have ignored many interesting possibilities.

FLATTER YOURSELF

The long line of a 'V' neck offers one of the most elegant and flattering frames to the face. If like me, your neck is inches shorter than the swan length you would have been preferred to have been blessed with, you will find that a cowl set in a 'V' neck does more for the overall appearance (and is much more comfortable to wear) than one set in the more usual high round neck. It is all a matter of proportion and balance, combined with a well shaped neckline. It is the place to wear that special brooch or pin to set off the different collars which can be created from a basic cowl.

DRAPING

Any cowl drapes better if the fabric is soft and fluid, so choice of tension is important and it is one of the rare times when it is better to err towards loose rather than tight. If the garment has been knitted in industrial yarn the cowl may look better if one end less is used to give a lighter weight.

SEAMS, STARTS AND FINISHES

Whether the collar, knitted from the outside edge towards the neck, is simply cast off or is finished with an envelope or flange is a matter of choice and depends to some extent on the way the garment neckline has been shaped. If the neck has been shaped on the edge or in the case of a 'V', with a fully fashioned shaping, no more than a tidy seam of collar and neck edge is needed, but if there is a chance that the neck seam might show when the garment is worn, sew with the seam to the outside, where the collar folds will hide it. If the neckline is shaped out of a blank by a cut and sew method you may wish to add an envelope or flange to the neck edge of the collar so that the cut edge is enclosed, with the advantage that this seam is attractive from both inside and out.

Other things being equal, I prefer to line up at one shoulder the invisibly joined collar seam, but when the cowl is set in a 'V' there is a lot of scope for using this shape to feature a pattern or texture which emphasises the point, such as a Fair Isle, fine jacquard, tuck, slip, lace or garter stitch in a Vandyke or mirrored diagonal, when the pattern would be centred at the front point and the invisible seam would be placed at centre back.

Whether the whole join is seamed from the underside will depend on how the collar will be worn. If the cowl is going to stand up or be folded so that the join near the neck edge shows it is preferable to reverse that seam to the inside of the neck for 3-5cm.

OF MONKS AND DEPTHS

Historically a cowl refers to the hood on a monk's habit. Basically it is a straight piece of fabric which fits the circumference of a neck opening. Generally it is better to have it slightly smaller, so that the back neck in particular can be eased slightly on to the collar. Depth is a matter of personal choice. Somewhere around 20cm is normal although my purse tape measure has registered up to 40cm in a very fine single end fabric set into a high neck.

DECISIONS, DECISIONS!

So what to use?

Half Fisherman's rib: using the high 'V' shape and same weight of yarn as the cocoon dress (see November *Machine Knit Today*). 179 sts in 1x1 rib selection. Loose cast on and only one round circular. Minimum of 84 rows in half Fisherman's rib setting, T4/4, followed by four rows 1x1 rib, T1/1. Cast off so that there is sufficient ease to fit neck. For a very deep 'V' use full needle rib to increase the width. In a high 'V' neck use full

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needle rib with finer yarn and tighter tension to give a softer, lighter effect.

Full Fisherman's rib: stitches as above, minimum of 120 rows.

Brioche stitch: ribber at half pitch, 2x1 needle selection. Usual two and two rib cast on at loose tension. Set both beds as for full Fisherman's rib and continue for depth required; work needs to be well weighted. Knit four rows 2x2 rib before casting off.

Brioche stitch and full Fisherman's rib, which are reversible, can be knitted lengthways as a cowl. Work sample to establish width required. In waste yarn cast on and knit several rows in rib. In main yarn knit one row rib, set for full Fisherman's rib, knit length required, concluding with one row rib, change to waste yarn for several rows, take off. Pick up and rehang last row of knitting in main yarn. Pick up and rehang on same needles first row knitted in main yarn. Knit one row and latch off.

Crossed 'V': use Brioche stitch or full Fisherman's rib knitted lengthways to insert into neck in the same way as the soft rib neckline of last month.

Tuck ribs: the variety is endless. Almost all of the Passap/Pfaff open tuck ribs can be used either length or widthways.

Swirl stitch rib: use this for a round neck and knit it widthways. Full needle rib setting and cast on. Set MB to tuck in one direction, knit in the other. Rack from 5 to 4, knit one row, rack from 4 to 5, knit one row. Repeat for depth required. Use graded tension (from looser to tighter) to give more shape.

Shadow pleats: knit pleats of thick and thin yarn, in the same way as for a pleated skirt. Use an 'e' wrap or loose crochet chain cast on. Knit for depth required. Since purl side of pleats is the right side of fabric, the cowl can be hung before the collar is removed from the machine. Seam one shoulder and with right side facing hang neck evenly across. Knit one loose row and latch off.

Remember that the depth of pleats between shadow knitting can be graduated in size to form a wider roll towards the edge of the collar, and that stripes can be included.

Add horizontal slip stitch patterns to give interest and texture e.g. Brother *Stitch world* 328, 332/3/4/7/8, 347/8, 359, 361/5. Tuck stitch patterns such as 223, 234, 249 and 300 are also suitable.

Stocking stitch and any single bed patterns: choose an appropriate cast on method taking into account the behaviour of the fabric. Purl sided fabric naturally rolls under, so an 'e' wrap or loose crochet chain cast on is suitable. Plain sided fabric needs more thought. A full needle rib cast on, with circular rows to the depth of hem (remember that the row counter will register twice the total depth of each bed), a transfer row if you use a transfer lock/carriage, or a manual transfer if you do not, will give a neat, flat sitting edge.

A very neat, narrow alternative, is the shadow rib cast on mentioned last month. Cast on in full needle rib, T0/0 rib one round circular. Set MB to slip, and on ribber bed only, T0/3, knit two rows. T0/0 rib one row full needle rib to close hem. Either transfer all stitches to MB or knit four more rows in rib before transferring remaining stitches to MB and continuing in main pattern.

GARTER CARRIAGE COWLS

This is an area where I feel we have barely scratched the surface of possibilities. Any garter stitch border pattern will look attractive. An alternative to a shadow pleat is a sequence of stocking stitch rows followed by reversed stocking stitch, which again can be graduated to give deeper folds at the collar edge. The wide roll or pleat can have a garter stitch pattern included in it and many of the Fair Isle, tuck, slip and weaving patterns in Brother *Stitchworld* can be used by the garter carriage for this. A garter stitch collar could echo a Fair Isle or punch lace pattern used in the main garment.

BIAS COWL

Knitted lengthwise and most effective in a stripe or shadow pleat. In waste yarn cast on number of stitches required at one end of machine and knit several rows. In main yarn at outer edge decrease one stitch every alternate row and at inside edge increase one stitch every alternate row. When no more needles remain to hold increases lift off on garter bar or several rows of waste yarn and rehang at opposite side. Continue until length required. Take off on to waste yarn. Graft together by hand.

A lace bias can also be knitted lengthwise, an alternate needle lace transfer in the same direction every alternate row automatically forms a bias with a good drape.

FURTHER POSSIBILITIES

There are many more possibilities. Do not ignore something as simple as a wide rib, such as 8x4 or 7x3, with the ribber set at half pitch. Knit the collar lengthwise and weight the ribber comb unevenly so that the outside edge of the collar is slightly wider than the inside, or better still hold the rib from underneath as it is knitted and exert extra hard pressure on one side. Rather than seaming you will find that a wide rib such as this is easy to graft to form a seamless cowl. Begin and end with waste yarn. Match the collar with the same rib needle setting knitted

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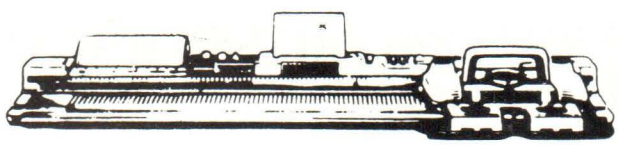

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sideways for cuffs and welt. This combines very well with sideways knitted sweaters, giving a most flattering blouson effect at the hip and is an excellent option if you own a linker.

AN ADAPTABLE SOLUTION

Last but not least, consider a separate cowl collar which can be added or removed at will. It is a very effective way to give a variety of looks to a simple basic dress shape and a good selling point. Finish the basic dress with a plain neckband, whether 'V' or round and offer a choice of separate cowls. If they are knitted widthways you may wish to finish those for a round neck with a band of rib at a firmer tension to tuck inside the garment neckline, although a Velcro dot at each shoulder should be sufficient. If the fabric is a reversible one, e.g. Fisherman's rib and Brioche stitch, turn the cowl into a Mobius loop, a collar come scarf. It can be knitted width or lengthways in a straight piece at the same tension overall, but make it at least an extra 5cm larger than the garment neck (more for a very deep collar) then before it is joined give it one twist, so that the right side is seamed to a wrong side. Imagine mohair or rayon used this way over a wool dress — elegant indeed!

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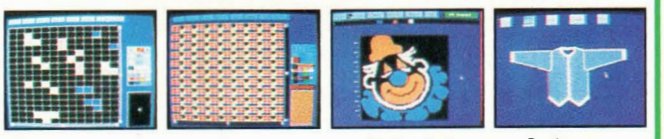

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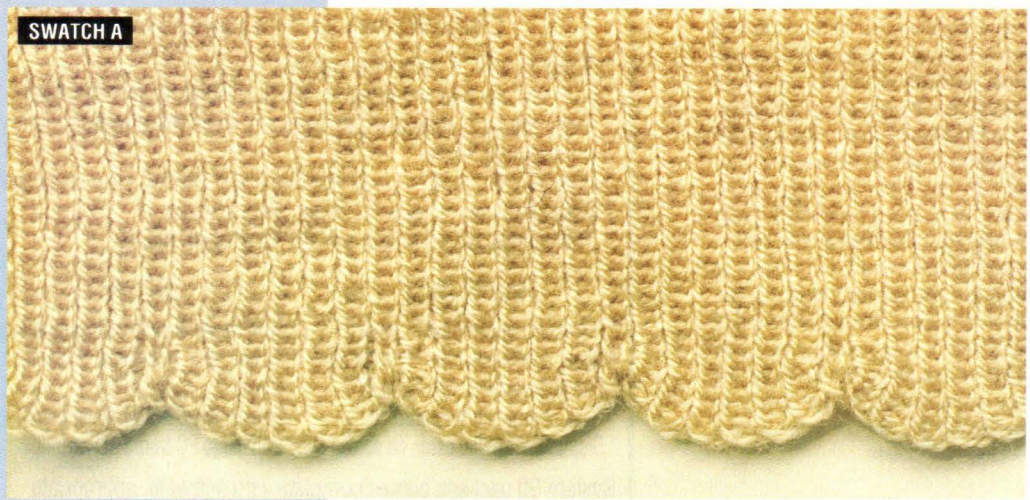
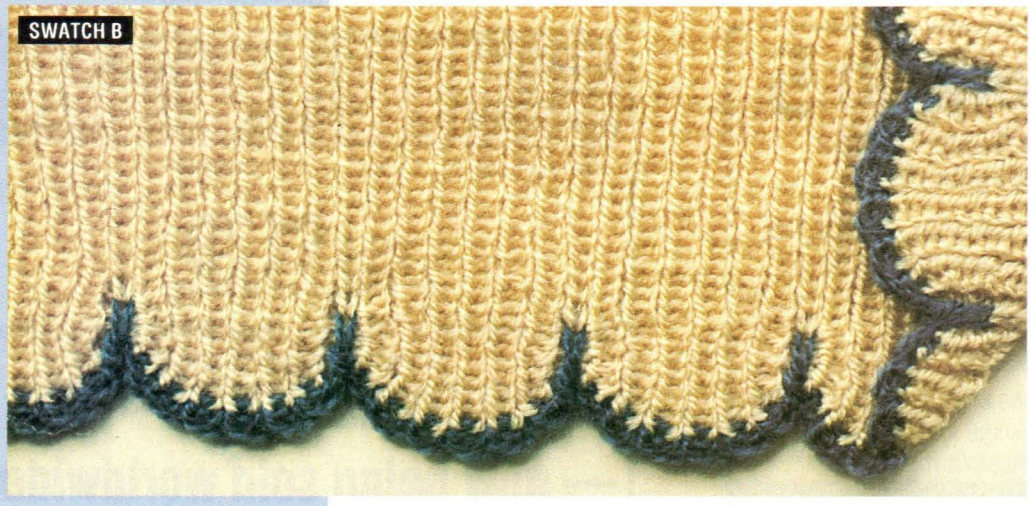
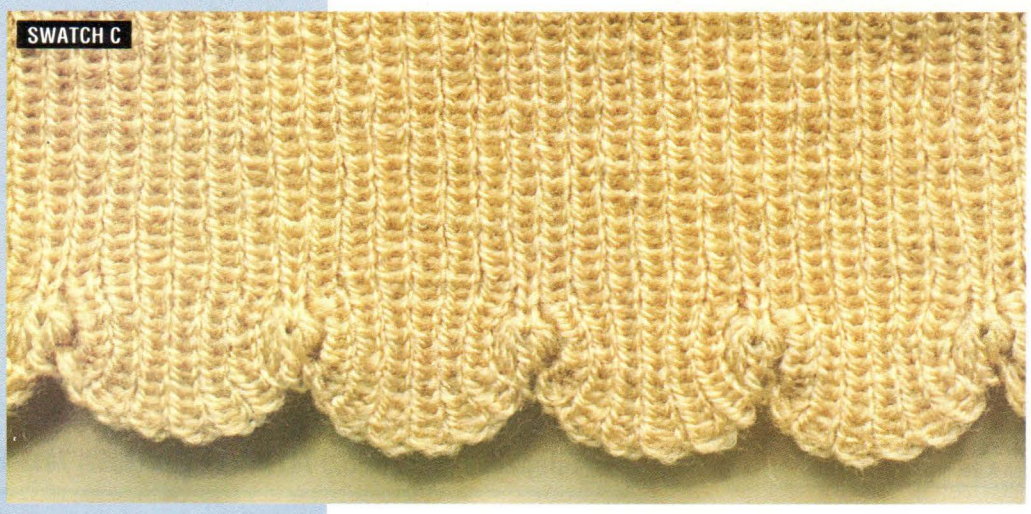
Irene Krieger has a scallop edge for every occasion!

DOUBLE BED EDGINGS

SCALLOPS AND VARIATIONS FOR THE DUOMATIC AND 6000E







Last month, I worked with pushers in a one up, one down position which pulled up the stitches on alternate needles to give a picot effect. This month, I am going to put a few more working needles between the ones that pull up and see what happens. Actually, I know exactly what is going to happen, I will get scallops.

PRINCIPLES

The principles are exactly the same as for last month's samples. Some needles will have more rows knitted on them than others. The ones with less will ruche up the edge but being knitting instead of woven fabric, this does not form gathers but rather will ease in and equalise itself to form a flat, scalloped edging. Once again, the relationship between the 'holding' pushers on each bed is very important. There is a big difference though. Whilst last month, the pushers had to be a mirrored image of each other (i.e. when a front bed needle was up, its equivalent on the back bed had to be down), for scallops, the pushers have to be in exactly the same position. If a pusher is holding on the front bed, the equivalent must also be holding on the back bed.

GENERAL GUIDELINES

My scallops were made with six stitches knitting between each holding needle. You have to be a bit careful when deciding the number of knitting needles. If the gap is too small, the scallops can end up looking like a row of false teeth and if there are too many knitting needles, the scallop is too wide and the draped effect will be lost. Obviously, the only way to decide which is the best number for your particular yarn, stitch size and garment is to experiment, but as a guide, I would suggest somewhere between four and seven working needles. Unlike last month, you do need to cast on before making scallops because of the needles that will be knitting in between the holding ones. I find a racking cast on best, as it has the most stretch and it will show the scallops off to their best advantage.

SWATCH A

Shows what I would call a standard scallop. It was set up as shown in the diagram. After making a racking cast on, the locks were set BX/BX (BX/LX for the 6000E) and I knitted six rows and then carried on with the locks on N/N. The more 'holding' rows you knit, the deeper the scallop will be, but there comes a point when it stops looking nice and starts to bubble up. Once again, experimenting is the only way to find out what is best for your purposes.

SWATCH B

Shows a scallop that has eight holding rows and to accentuate the scallop even further, I have used a contrast colour for the casting on. On this

swatch, you can clearly see the holding stitches pulling up. Don't be tempted to make more than the cast on in the contrast colour because you end up with a thick, clumsy stripe instead of a delicate curve. One very useful thing about scallops is that, because the bed and lock settings are exactly the same, the edge is the same on both sides of the fabric. You can use a scalloped edge very successfully on a garment where both sides will be seen at once. I am thinking particularly of the kind of jacket where the bands at the front fold back to form a collar. The scallop edge also has enough stretch to allow the collar to roll back nicely without pulling.

SWATCH C

Is a variation of Swatch A in that instead of using the slip setting of BX or LX, I used the tuck setting of AX or KX. Personally, I prefer Swatch C to Swatch A because I think it is more decorative. I like the 'bead' of yarn that forms at the edge of the scallop.

SWATCH D

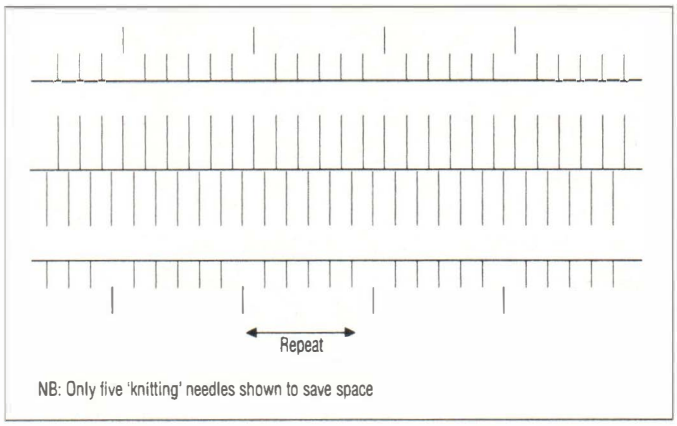
Is a variation of Swatch C. All the setting up is exactly the same except that I used tuck on one lock and slip on the other i.e. AX/BX or AX/LX. This edge is not the same on both sides of the fabric for obvious reasons. I have shown the slip or BX (LX) side which I think is the nicer of the two. The slip stitch has pulled up the edge while the tucking stitch behind it has forced the stitches apart giving a sort of butterfly effect. I must confess that I did a bit of prodding and stretching during the steaming process to accentuate the effect, but there is no law against that!

EXCEPTIONS

Earlier on, I said that it is necessary to cast on before beginning a scalloped edging. Well, that is not strictly true, as the machine is perfectly happy to knit full needle rib (which is effectively the fabric I am making here) right from the first row. In the normal way, we don't do that because the bottom edge is unstable but if you make the first row rather firm, I think it can look quite decorative with scallops. Swatch E has been done in this way. If it was just a straight edge, it would just look untidy, but the pulled up stitches that make the scallops break it up into smaller segments and I think it looks quite pretty. It is also extremely stretchy so I think there is a place for it in our repertoire.

OTHER SETTINGS

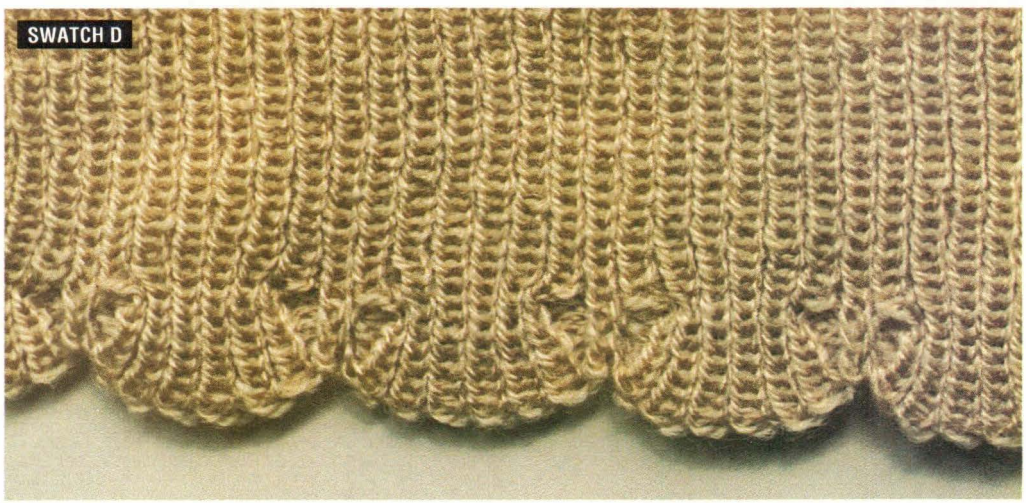
Finally, don't think scallops are only for a full needle rib setting. Swatch F was made with a 1x1 rib. This requires a bit more planning as you only want pushers under the working needles but otherwise it is much the same as Swatch A. I used four working needles between the holding needles

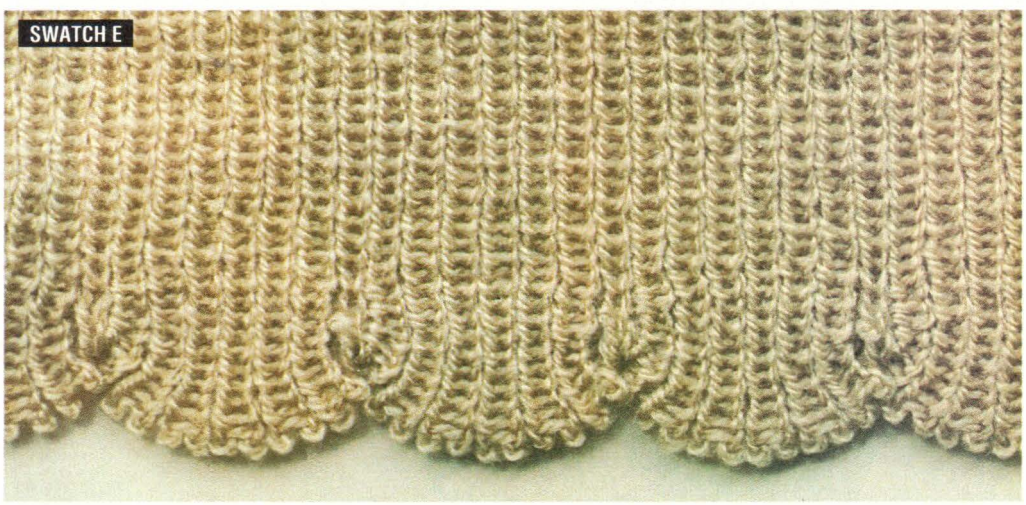


NB: Only five 'knitting' needles shown to save space

and rather than try to sort out the back bed pushers by looking at those on the front bed, I found it easier to count the pushers on each bed individually — four up, one down; four up, one down etc. Just be sure you start at the same end of each bed and it will work out perfectly. The scallops on Swatch F look deeper than the others, even though they were made with the same number of holding rows. This is because of the pulling-in effect of 1x1 ribbing. The swatch is completely contracted but in wear, the rib would be slightly stretched which flattens and widens the scallop somewhat.

Next month, I have a real treat in store for you. I have been experimenting with making edgings using cards or parts of them and the effects are stunning. What's even better is that the magazine will be on the shelves in time to use them on a glitzy Christmas garment or two.





LISA PEARSON

SIZES

To suit chest 59[62:66:70:75]cm.
Finished measurement 72[76:80:84:88]cm.
Long length 52[55:63.5:70:77]cm.
Short length 46[49:52:56:61]cm.
Sleeve seam 34[36:38:40:44]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Both Jackets:
King Cole Anti-Tickle 4 ply Wool
1 x 500g cone in MC.
1 x 50g ball in each of A and B.
Long Jacket Only:
7 toggles (can use 8 for larger sizes, see buttonhole band instructions).
Short Jacket Only:
King Cole Anti-Tickle DK
1 x 50g ball in C.
5 toggles.
45[45:50:60:70] beads WB5 shade 5. Available via mail order from Creative Beadcraft, Denmark Works, Sheepcote Dell Road, Beamond End, Near Amersham, Bucks HP7 0RX Tel. 0494 715606.

MAIN TENSION

32 sts and 40 rows to 10cm measured over st st using MC (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards A, B and C before starting to knit.

LONG JACKET

BACK

With RB in position set machine for 2x1 (H) rib. Push 114[122:130:138:144] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 (H) rib. CAR. Using MC, cast on and K3 tubular rows. Using T2/2, K20 rows. Transfer sts to MB*.
Set RC at 000. Using MT K until RC shows 92[100:130:152:176]. Insert punchcard A and lock/program patt A on first row. Using A, K1 row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using A in feeder 1/A and B in feeder

Children's Duffle Jackets in two lengths

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *King Cole Anti-Tickle 4 ply and Double Knit*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used for Long Jacket: Anti-Tickle 4 ply Scarlet (MC), Black (A) and White (B)*
For Short Jacket: Anti-Tickle 4 ply Gold (MC), Black (A) and Scarlet (B), Anti-Tickle DK Black (C)
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorks BD16 2AX*

2/B, K8 rows. Set carr for st st and using A, K2 rows. Using MC, K4 rows. Reset punchcard A/program patt A on first row and lock. K1 row. Set carr to select/memorise for patt and K1 row. Release card and using MC in feeder 1/A and A in feeder 2/B, work in Fair Isle for 8 rows. Set carr for st st and using MC, K until RC shows 120[128:158:180:204]. Place a marker at each edge (to mark armholes). K until RC shows 192[204:238:264:292].

SHAPE SHOULDERS

Push 44[48:52:54:58] Ns at centre and all Ns to L to HP. Set carr for HP and WK over rem 36[37:38:40:41] sts. CAR. Push 44[48:52:54:58] Ns nearest carr to UWP and WK. Set carr so HP Ns will K and WK over rem 36[37:38:40:41] sts.

RIGHT FRONT

With RB in position set machine for 2x1 (H) rib. Push 58[60:62:66:68] Ns on MB and corresponding Ns on RB to WP. Work as given for back until RC shows 130[138:148:190:214], placing a marker at armhole edge when RC shows 120[128:158:180:204]. Insert punchcard B and lock on first row. Set carr to select memorise for patt over centre 24 Ns (the motif is actually only 14 sts wide, so if the centre portion can be programmed, simply select it) and K1 row. Release card and using MC in feeder 1/A and B in feeder 2/B, K the 42 rows of pattern. Set carr for st st and using MC, K until RC shows 171[179:213:239:267] (K1 extra row for L front).

SHAPE NECK

Cast off 10[11:12:14:15] sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next 4 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 3 times in all. 36[37:38:40:41] sts. K until RC shows 192[204:238:264:292] (K1 extra row for L front). WK over rem sts.

LEFT FRONT

Work as given for R front, noting difference in rows to reverse shaping.

JOIN SHOULDERS

Push 36[37:38:40:41] Ns to WP. With right side of back facing, pick up sts from below WY from one shoulder and hang evenly along the row. With wrong side facing, pick up stitches from below WY from corresponding front shoulder and hang evenly along the row. Using MC and T7, K1 row. Cast off.
Join second shoulder to correspond with first.

SLEEVES

With RB in position set machine for 2x1 (H) rib. Push 64[66:68:70:72] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *.
Set RC at 000. Using A and MT, K1 row. Insert punchcard A and lock/program patt A on first row. Using A, K1 row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle using A in feeder 1/A and B in feeder 2/B. K8 rows. Set carr for st st and using A, K2 rows. Continue and work in MC throughout. *At the same time* when RC shows 6, inc 1 st at each edge of next and every foll 4th row 26[28:30:32:34] times in all. 116[122:128:134:140] sts. K until RC shows 114[122:130:136:152]. WK.
Turn sleeve round and with right side facing, pick up sts from below WY and hang evenly on to Ns. With wrong side of armhole edge facing, pick up between markers, shoulder seam to centre '0' and hang evenly along the row. Using MC and T8, K1 row. Cast off.

POCKETS

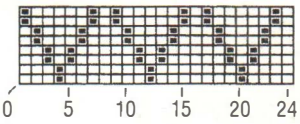
Work two alike

With RB in position set machine for 2x1 (H) rib. Push 44[47:50:54:58] Ns on MB and corresponding Ns on RB to WP. Work as given for back to * *but* only K 14 rows before transferring.
Set RC at 000. Using MT, K until RC shows 46[48:50:52:56] and WK.

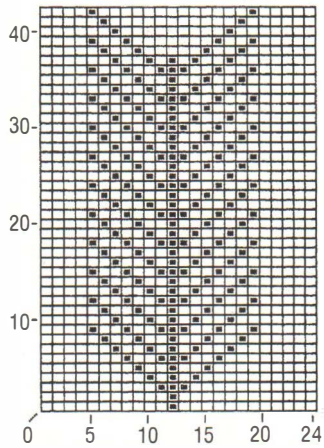
HOOD

Push 92[98:106:114:122] Ns to WP. With wrong side facing, pick up 24[25:27:30:32] sts from front neck, 44[48:52:54:58] sts from below WY on back neck and 24[25:27:30:32] sts from rem front neck and hang evenly along the row.
Set RC at 000. Using MC and MT, K until RC shows 92[98:106:110:118] and WK.
Push 46[49:53:57:61] Ns to WP. With right side facing, pick up from edge to centre of WK sts from hood and hang evenly on to Ns. Fold knitting so the piece not picked up faces wrong side towards you (i.e. fold at one edge, two edges matching at other side) and pick up sts from below WY and hang evenly along the row. Top of hood now effectively

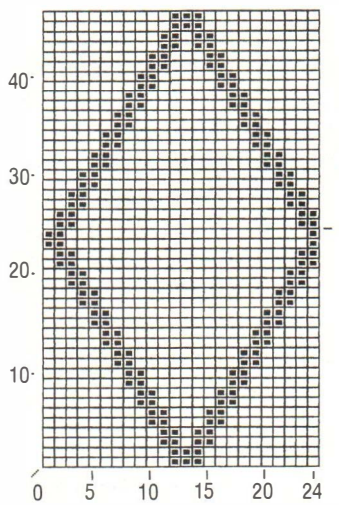
PUNCHCARD A

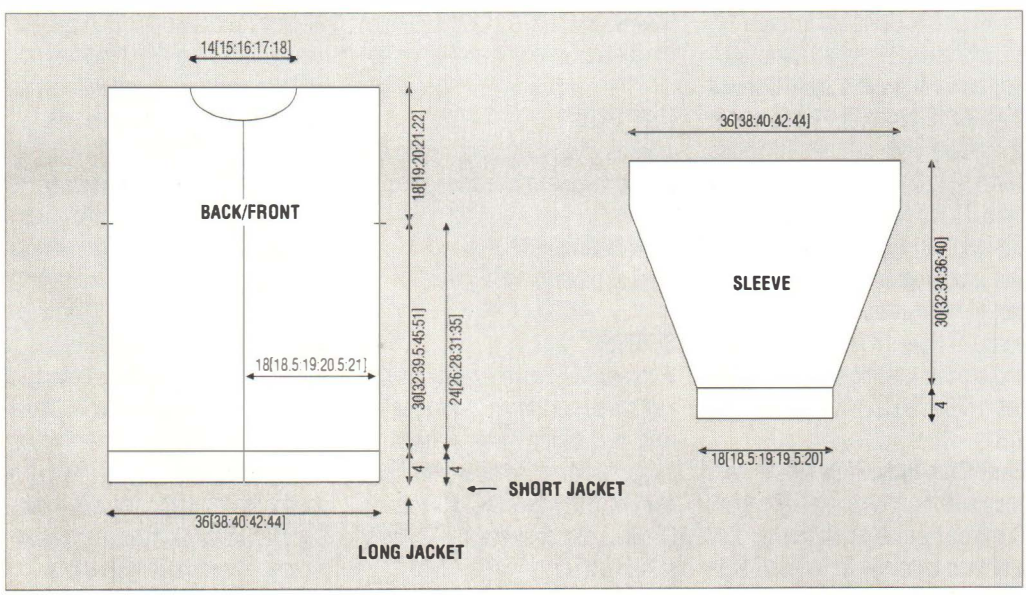


PUNCHCARD B



PUNCHCARD C





folded and hung with its right sides together and 2 sts on each N. Using T7 and MC, K1 row and cast off.

HOOD EDGING
With RB in position set machine for 2x1 rib. Push 154[166:180:184:196] Ns on MB and corresponding Ns on RB to WP. Work as given for back to * *but* only K 14 rows before transferring. With wrong side facing, pick up from front opening of hood to centre hood (which should be positioned at centre '0'). Using MC, cast off manually until you have nearly reached the centre '0' of the machine. Hang the remaining front hood edge evenly along the rest of the row and continue to cast off.
(It may be possible on some sizes to hang the complete front edge at once, but this method puts less stress on the knitting).

BUTTON BAND
With RB in position set machine for 2x1 rib. Push 154[164:198:108:120] Ns on MB and corresponding Ns on RB to WP. Work as given for back to * *but* only K 14 rows before transferring.
With wrong side facing, pick up from front edge (4th and 5th sizes only, pick up half front edge and work another piece alike for second section of band) and hang evenly along the row. Using MC and T7, K1 row and cast off.

BUTTONHOLE BAND
Work as given for button band, making 7 evenly spaced buttonholes on 6th row.
Note: 4th and 5th sizes, you will need to work 4 buttonholes on one half and 3 on the other, or use 8 buttonholes, 4 on each piece.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join side and sleeve seams. Sew on pockets, finishing bottom by backstitching through last row worked in MC and removing WY. Sew on toggles to correspond with buttonholes.

SHORT JACKET
BACK
Work as given for long jacket, omitting Fair Isle border, until RC shows 96[104:112:124:140]. Place a marker at each edge. K until RC shows 104[112:120:132:146]. Using A, K2 rows. Using MC, K until RC shows 158[170:182:198:218].
SHAPE SHOULDER
Complete as given for long jacket back to end.

RIGHT FRONT
Work as given for long jacket until RC shows 27[31:35:41:47]. Insert punchcard C and lock/program patt C on first row. Set carr to select/memorise for single motif over centre 24 Ns and K1 row. Release card and work single motif Fair Isle. Using MC in feeder 1/A and A in feeder 2/B, K 1 complete motif. Set carr for st st and K until RC shows 96[104:112:124:140]. Place a marker at armhole edge. K until RC shows 104[112:120:132:146]. Using A, K2 rows. Using MC, K until RC shows 124[130:140:152:168]. Insert Card C and lock/program on 23rd row. Set carr to select/memorise for patt over centre 24 Ns and K1 row. Release card and set carr for single motif Fair Isle using MC in feeder 1/A and A in feeder 2/B.
First Size Only: Note single motif ends after neck shaping has begun. Complete the motif whilst shaping neck and then continue in MC and st st throughout. Start neck shaping when RC shows 143 (K1 extra row for L front).
Last 4 Sizes: Work one complete motif. Set carr for st st and using MC, K until RC shows 155[167:183:203]. (K1 extra row for L front).
SHAPE NECK
Reset RC to 171[179:213:239:267] and complete as given for long jacket.

LEFT FRONT
Work as given for R front, noting difference in rows to reverse shaping.

JOIN SHOULDERS
Work as given for long jacket.

SLEEVES
Work as given for long jacket, omitting Fair Isle border trim and adding single motif over centre 24 Ns as given for fronts, commencing select/memorise row when RC shows 30[34:38:42:48]. Continue rest of sleeve in MC and st st throughout.

HOOD AND HOOD EDGING
Work as given for long jacket.

BUTTON BAND
Work as given for long jacket, but over 108[118:130:140:154] sts.

BUTTONHOLE BAND
Work as given for button band, making 5 evenly spaced buttonholes when RC shows 6.

DIAMOND INSET
Work four alike
Push 21 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using B and MT, K1 row. *Set carr for HP and always taking the yarn around the first inside N in HP, push 1 N at opposite side to carr to HP on next 20 rows. 1N in WP. K2 rows. Push 10 Ns at opposite side to carr to UWP and WK. WK over rem 10 sts*.
Turn work round and pick up sts from below WY at starting point. Using B, K1 row. Rep from * to *.

TRIANGLE INSET
Work two alike
Work as given for diamond without replacing stitches at 'halfway' point.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Remove WY from centre of diamond insets. Pin each shape in position within the outline of the motif. Using B, finish by backstitching through last row before WY over each shape as shown.
BEADS
Sew on beads 4 rows above the black yoke stripe and 4 sts apart, starting and ending 2 sts from front edges.
FRINGING
Cut black DK into 12 cm lengths, using groups of 6 together. Using latch tool, with right side facing and work the right way up, pick up sts from the first row of stripe underneath and in line with beads. Latch through and secure.
DIAMOND TASSELS
Push 2 Ns fully forward, leave next 30 back, pull out next2. Wind scarlet around needles 30 times. With a separate length of scarlet, tie tightly around bunch, towards one end. Thread another separate length of scarlet through the shortest loop end. Release loops from needles. Cut off ends to form tassels. Thread free loop thread (the last one) through a black bead and then use to sew in position at bottom of diamonds as shown. Complete remaining making up as given for long jacket excluding pockets.

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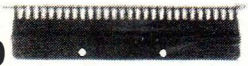

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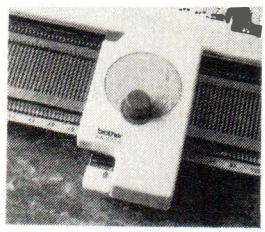

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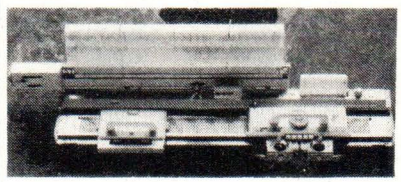

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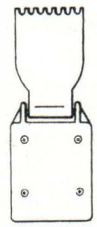

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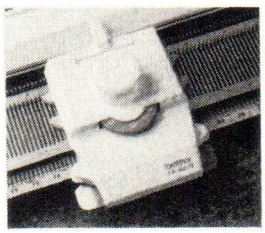

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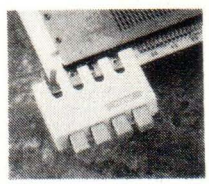

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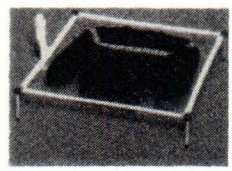

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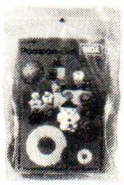

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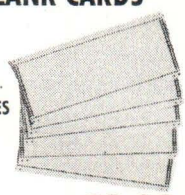

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MASCOT TOYS

Jane Platt is well-known for her delightful designs for toys and ornaments. Floppy Dog would make an effective mascot as well as a child's plaything

My daughter named this little character after a dog in one of her reading books because he has large floppy ears and a floppy body. Because he has a jointed neck and legs, created with clever sewing, he can sit, lie and adopt many positions, making him great fun to play with whether you are a child or a bit older. Simply knitted entirely from straight stocking stitch pieces, you could always make him some brothers and sisters in different colours for company.

MACHINES
Suitable for any machine as tension is not critical. We used a Toyota 858

SIZE
Approx 21cm high and 32cm long (from nose to tail), when using 4 ply Acrylic.

MATERIALS
4 ply Acrylic.
35g Grey for body.
25g Black for ears, tail, nose and eyes.
Oddments of Red for collar and tongue and Brown for eyes.
Long-eyed sewing needle suitable for yarn.
Darning needle.
Approx 100g stuffing.

MAIN TENSION
28 sts and 38 rows to 10cm measured over st st (tension dial approx 5). Tension is not critical. Yarns and tensions can be varied to give a range of floppy dog sizes as desired.

ABBREVIATIONS
See page 7.
QCO = Quick cast on.
QCF = Quick cast off.

NOTE
Knit side is used as right side.

QUICK CAST ON
Used throughout. CAR. MT, push alt Ns to L and R of centre '0' to WP as given in instructions and K1 row. Hook on cast on comb, push rem Ns into WP and K1 row. Continue as given. When knitting is removed from machine, pull yarn end at cast on edge to gather sts as given in pattern.

QUICK CAST OFF
CAR. T10 and K1 row. MT, K1 row. Thread darning needle with long length of matching yarn. Knot to R end st of loose row. Take N through rem sts of this row and leave at L. Break knitting yarn. Run carr across bed to release knitting. Unravel last row and fasten off. Pull threaded yarn end to gather edge as given in pattern.

BODY
Push alt Ns to 30L and 31R of centre '0' to WP. QCO using grey. 61 sts. MT, K80 rows. QCF.

HEAD
Push alt Ns to 26L and 25R of centre '0' to WP. QCO using grey. 51 sts. MT, K64 rows. QCF.

LEGS
Work 4 Alike.
Push alt Ns to 14L and 13R of centre '0' to WP. QCO using grey. 27 sts. MT, K36 rows. Break yarn, thread end through darning needle and remove sts from machine.

COLLAR
Push 9 alt Ns to WP. QCO using red. 17 sts. MT, K56 rows. Break yarn and finish as given for legs.

TONGUE
Push 8 alt Ns to WP. QCO using red. 15 sts. MT, K8 rows. Break yarn and finish as given for legs.

EARS
Work 2 Alike.
Push alt Ns to 26L and 25R of centre

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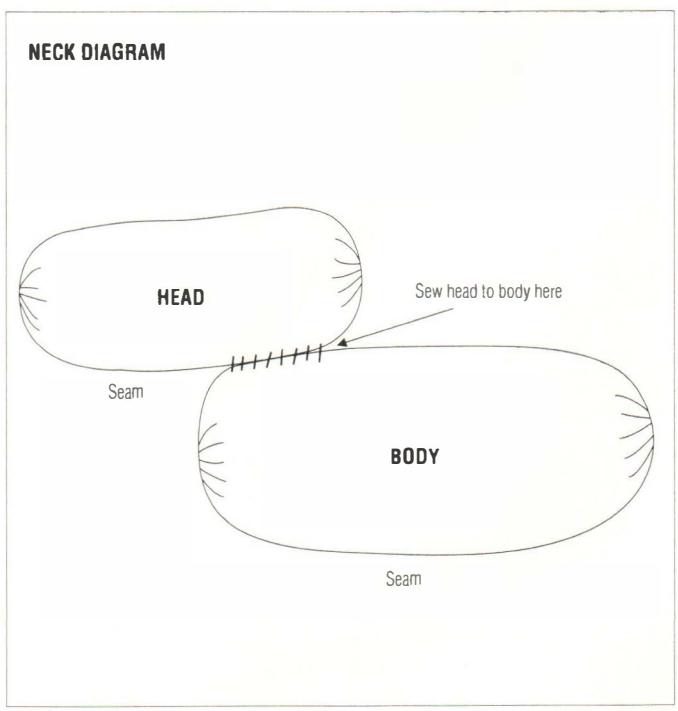

'0' to WP. QCO using black. 51 sts. MT, K74 rows. QCF.

NOSE
Push 11 alt Ns to WP. QCO using black. 21 sts. MT, K14 rows. Break yarn and finish as given for legs.

TAIL.
Push 9 alt Ns to WP. QCO using black. 17 sts. MT, K20 rows. Break yarn and finish as given for legs.

EYES
Work 2 Alike.
Push 8 alt Ns to WP. QCO using brown. 15 sts. Using MT, K8 rows. Using black, K2 rows. Break yarn and finish as given for legs.

TO MAKE UP
BODY, HEAD, COLLAR, NOSE, EYES, TAILS AND LEGS: All made up in the same way. Fold knitting in half lengthways with side edges and right sides together and pin side edges. Pull yarn at one end to gather sts tight and back stitch side seam. Turn to right side and stuff firmly. Pull up rem yarn end to tightly gather up open end and fasten off.

NECK: With body and head seams facing down, pin 4cm of back head seam to front top of body as shown in diagram. Sew very firmly in place along seam line with double yarn to make neck. Wrap collar around neck with collar seam on inside and join collar ends together at body front, taking care not to catch body or head in stitches.

EARS: Fold each ear in half lengthways, right side and side edges together. Pin and back stitch side seam. Flatten ear with seam at centre of one side. Pull yarn at one end to remove slack (do not gather), stitch to secure and back stitch close to edge to make ends of ears. Turn to right side and push out corners. Tightly pull up remaining yarn end at top of ear and sew ears to top of head with ear seams underneath.

TONGUE: Make as given for body but do not stuff. Sew one gathered end to gathered front of head with tongue seam on underside.

NOSE: Sew to head above tongue with nose seam next to head.

EYES: Sew to sides of head, close to ears with eye seams next to head.

TAIL: Sew one gathered end of tail to back gathered end of body with tail seam on underside.

LEGS: (See note below for small children). With toes facing forward, pin legs to sides of body. Thread sewing needle with a long length of double grey yarn and secure end firmly to body at sewing position of one leg, which will be 2cm down from gathered top of leg. Push needle right through leg at sewing position, then back through leg at same position, through body, and through opposite leg at same position. Continue sewing back and forth through body and legs several times to hold legs firm, pulling yarn taut but not too tight. Tightly wrap yarn around stitches between legs and body as if sewing on a button and fasten off very securely. This creates a joint to allow legs to move. If more yarn is required to complete sewing ensure that all ends are securely fastened.

Note: If you are making a Floppy Dog for a very small child, arrange legs in a sitting or standing position and sew entire top part of all legs to body for complete safety.

If you enjoyed making this dog, you'll be happy to know that Jane has a brochure of toys, ornaments and novelties. All the patterns are quick and easy to make from leftover yarns, making attractive gifts and fund raisers. Send 50p (refundable) in either coins stuck to cardboard, or 2 x first class stamps to Knit-knacks (MKT), 16 Springfield Road, Binfield, Berks RG12 8TW.

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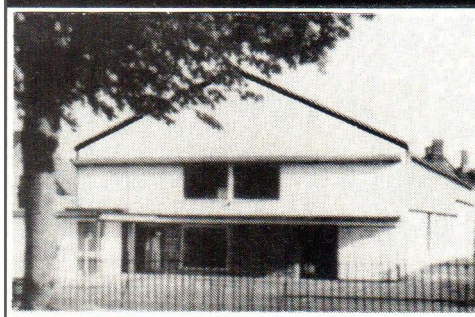

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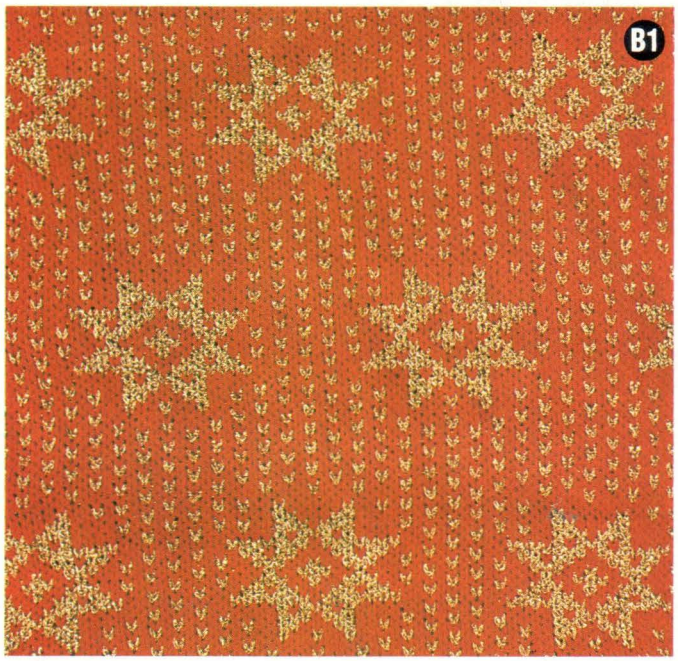
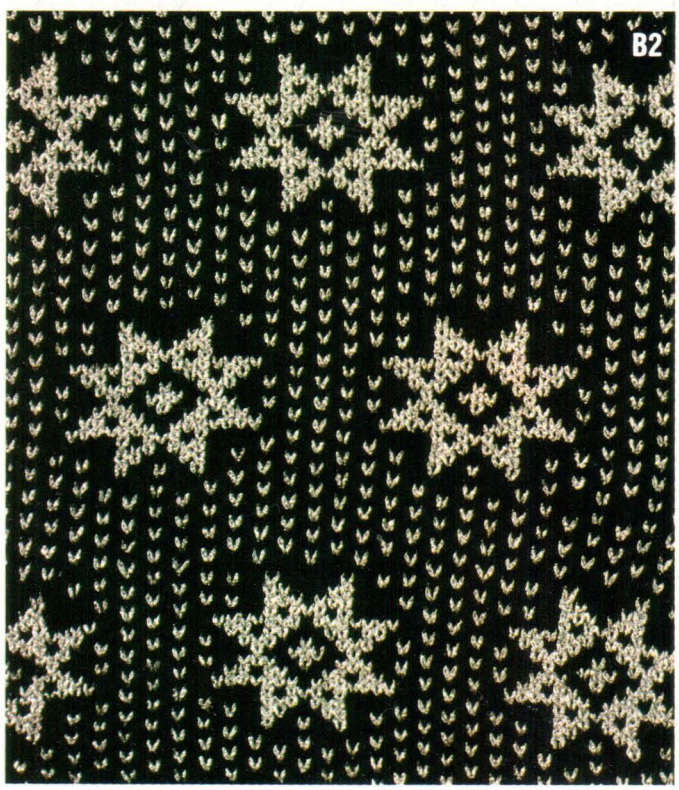


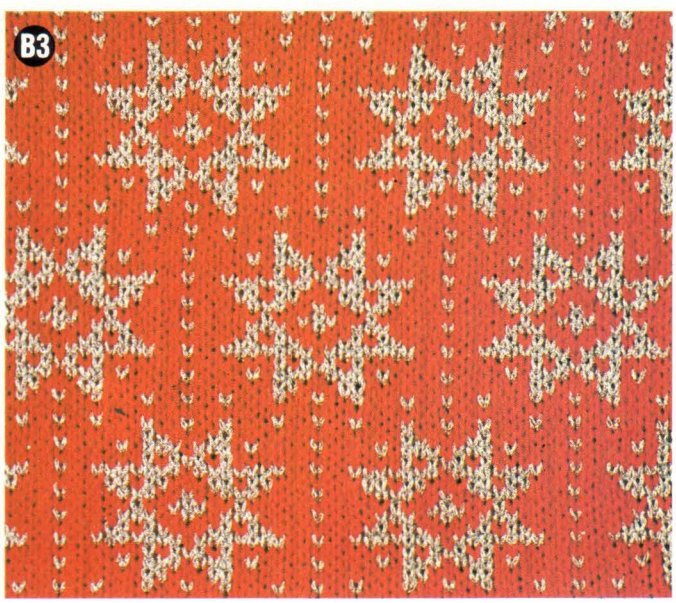


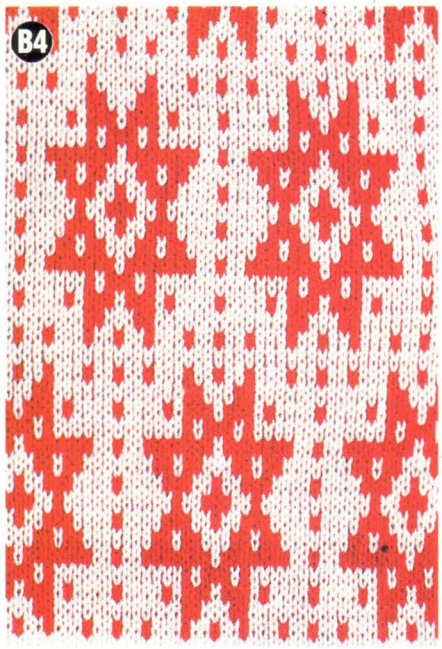
Stitch Pattern

Library

10 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Our seasonal mixtures of designs and techniques include three small Intarsia pictures which could be used as motifs on garments or present sacks. The snowflake motif is always popular around Christmas, and it has been brought right in to fashion with innovative placements and backgrounds. As this is probably the most glamorous knitwear time of the year, many of the designs have been given the party look by using lurex, but don't be afraid to ring the changes. A glittery design worked in plain smooth wools can make an excellent classic pattern for men's and women's wear. Don't forget to check out the pattern details for adaptation hints for a variety of looks and machines.

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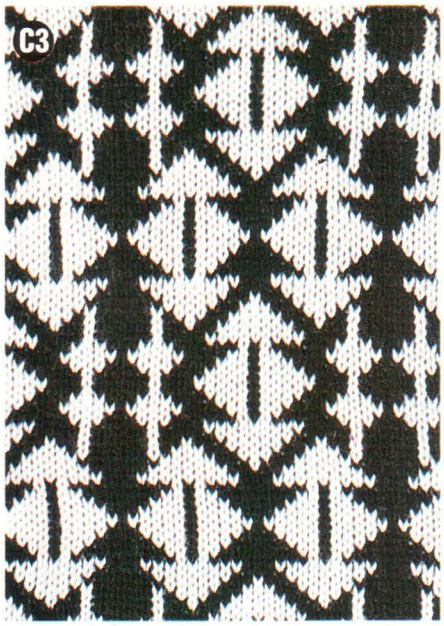
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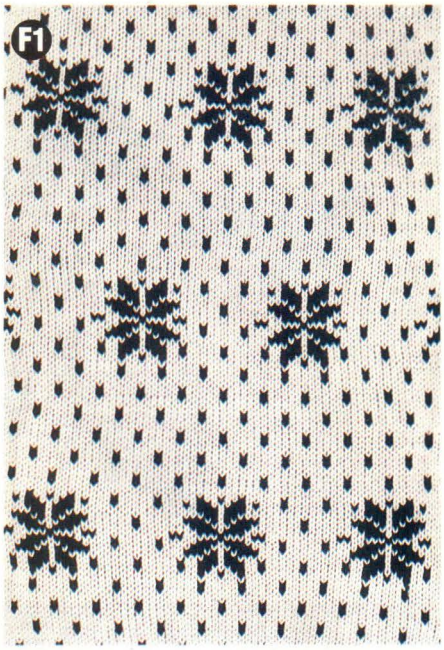
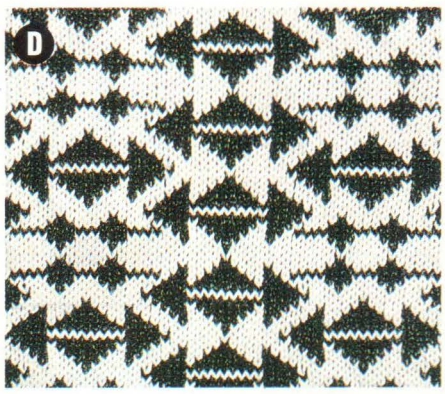

F1

C1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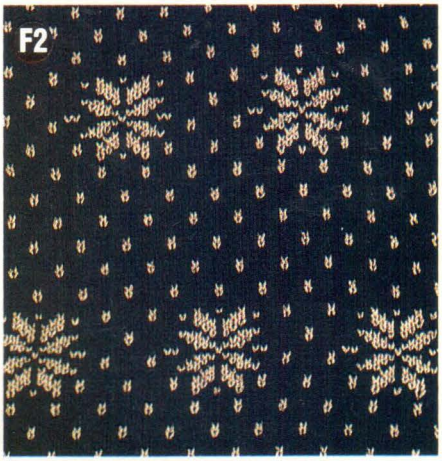
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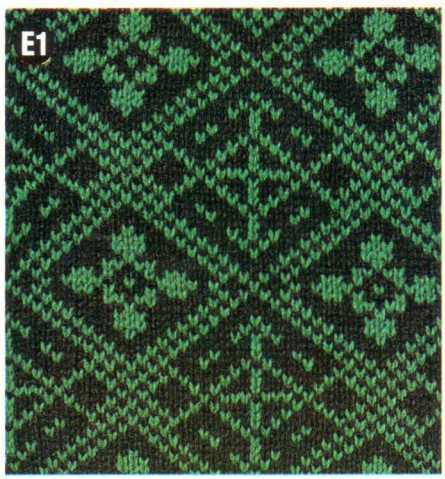
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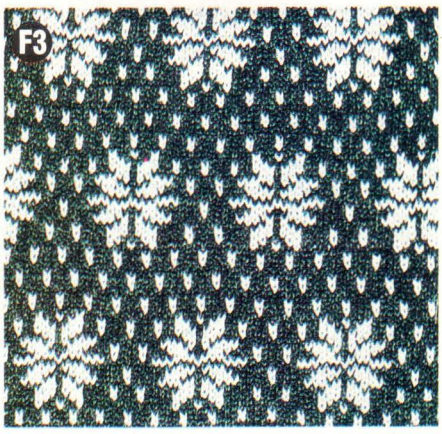
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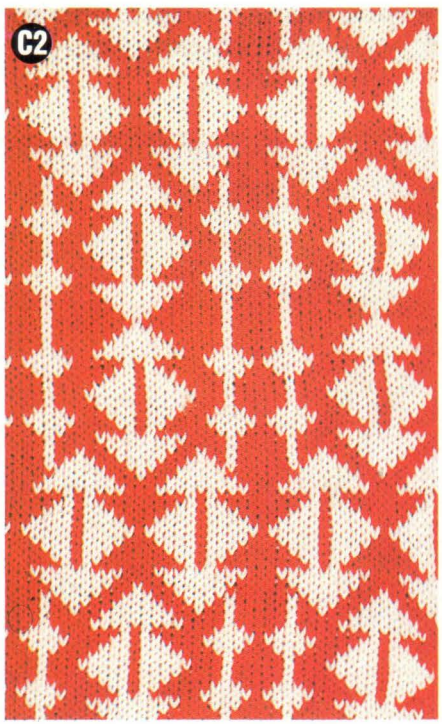
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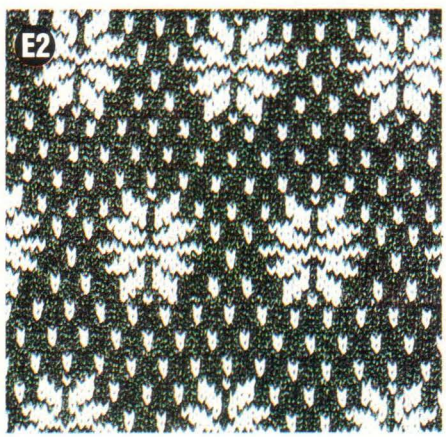
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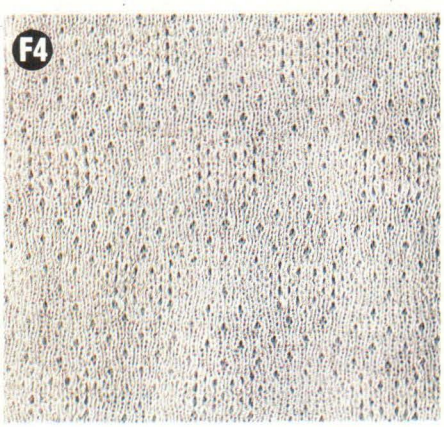
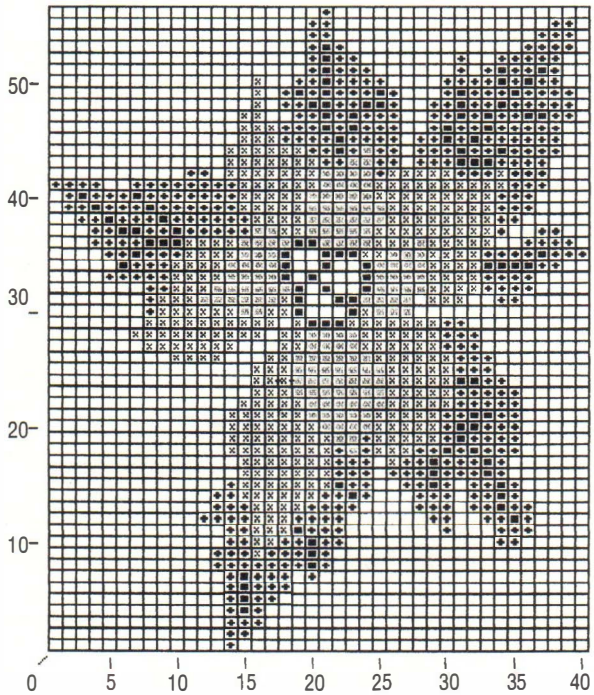

F4

POINSETTIA

Pattern A: 40 stitches x 56 rows

An Intarsia design which can be worked on any machine which has this facility. Alternatively, needles could be hand selected; the design could be Swiss darned on to a plain garment or it could even be painted (see the 'Painting Works' supplement for details).

We worked in a combination of 4 ply acrylics and lurex as shown on the diagram.



KEY

• =Green × =Deep Red ⁘ = Lt Red or Lurex ■ =Black □ =White

SNOWFALL

Pattern B: 24 stitches x 48 rows

The first diagram and swatches were designed for 24 stitch repeating systems, but the basic design idea is very readily amended to other systems.

We worked two different Fair Isle colourways to show a dramatic difference in appearance. **B1** used black with silver lurex and **B2** used red with gold lurex.

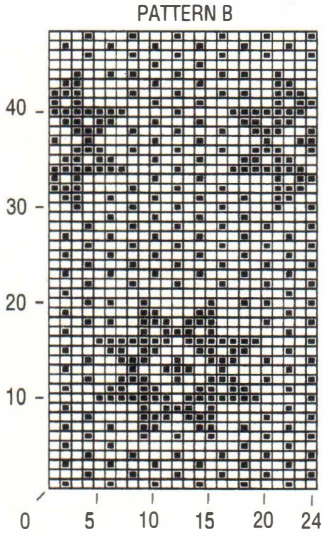
Pattern B3/4: 20 stitches x 32 rows

The design has been amended for use on 40 and 60 stitch repeats (such as Passap/Pfaff or Singer as well as electronics). Work twice across a Deco card for Passap/Pfaff or three times across for 60 stitch repeating Singer systems. Having designed the width for double bed machines, it seemed natural to work the sample variations in double jacquard:

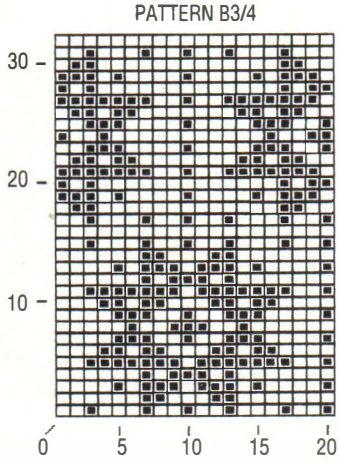
Pattern B3: Worked with needles arranged in 1x1 setting on the back bed (Japanese machines, 1x1 on ribber) in a combination of red 4 ply acrylic and silver lurex.

Pattern B4: Worked in 4 ply acrylics in full needle rib (Japanese machines use double length facility for change of scale as shown).

PATTERN B



PATTERN B3/4



HANGING ORNAMENTS

Pattern C: 24 stitches x 50 rows

Designed for 24 stitch repeating systems, but changes to the sizes of the ornaments can be easily done, to convert the design for any patterning width.

Pattern C1: This first swatch was worked in red and white for a bold geometric look (just right for painting?).

Pattern C2: A more sophisticated colouring in black with red lurex would make a really fun Christmas tunic (the tunic length would intensify the pattern's boldness).

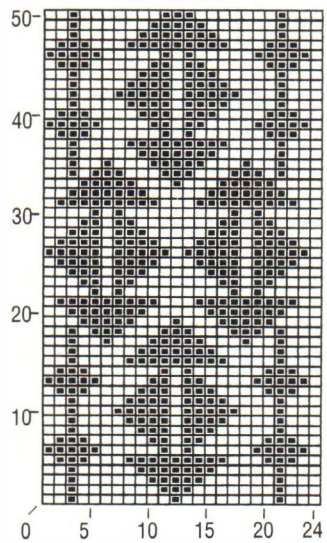
Pattern C3: A shortened punchcard version (see punchcard C3) gives a different look to the vertical repeat. With an electronic machine, you don't need to re-draw the pattern, simply program the number of rows that you want to repeat over.

Worked here in the boldest combination of black and white 4 ply acrylics.

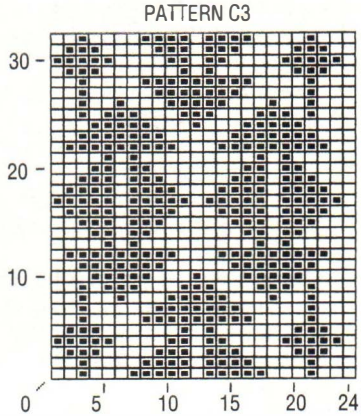
Suitable Alternatives:

1. Although the design is quite bold, a softer and more classical fabric results when two toning colours are used, such as coffee and cream; chocolate brown and mid brown or navy and denim blue.
2. Work in one plain colour and a random or space dyed yarn. Try yarns both ways – changing background and contrast colours, for new shapes within the pattern.

PATTERN C



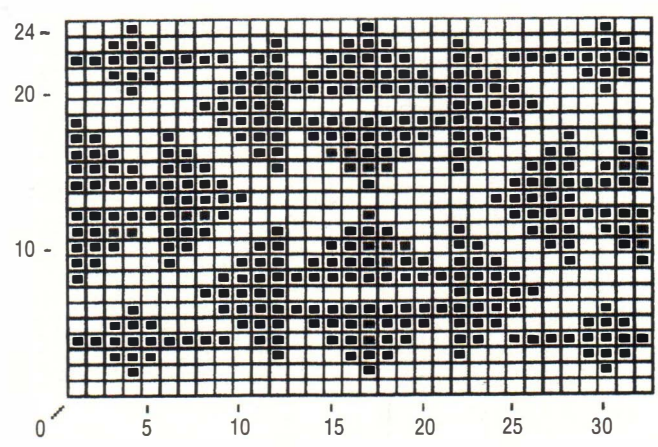
PATTERN C3



LINKED DECORATIONS

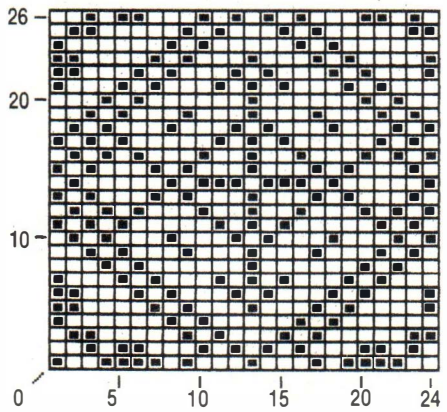
Pattern D: 32 stitches x 24 rows

A rotated version of Pattern C3, which in this form can only be worked on electronic machines. Reduce the pattern (try deleting stitches 13 and 21) for a 30 stitch repeat which can be used on Singer 60 stitch repeating systems. The swatch looks unusual and quite dramatic in our chosen combination of white with green lurex.



DIAMOND WINDOWS

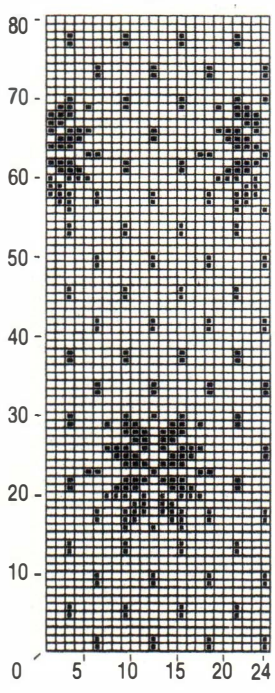
Pattern E: 24 stitches x 26 rows
Suitable for 24 stitch repeating systems, but the diamonds are easily enlarged, or reduced for a 20 or 30 stitch repeat.
Pattern E1: Worked in black and green Fair Isle, this is a classic design which could be suitable for men's wear.
Pattern E2: The fabric takes on a seasonal look when worked in this combination of green acrylic and gold lurex.



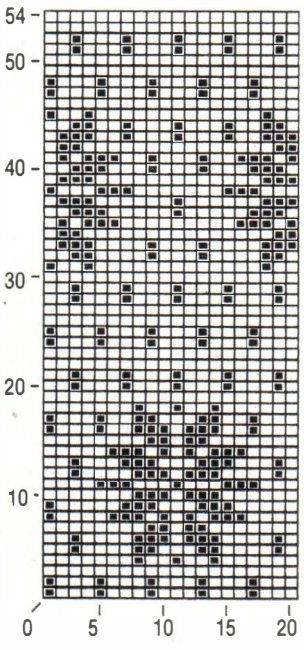
SCATTERED STARS

Pattern F: 24 stitches x 80 rows
The first pattern chart is designed for 24 stitch repeats, but a 20 stitch repeat version is also given. The latter can be used for 40 or 60 stitch repeating systems.
Pattern F1: A high fashion and dramatic daytime fabric in simple black and white.
Pattern F2: This would make a lovely evening jacket fabric worked in this combination of black and gold.
Pattern F3: Worked from the 20 stitch repeating chart (F3/4) in double jacquard with a 1x1 needle arrangement backing. The green lurex with white makes a striking fabric.
Pattern F4: Worked in full needle rib, front (main) bed set for tuck and back (ribber) bed set to knit throughout. The use of full needle rib allows tucking on a design which would not be feasible on the single bed and gives a foreshortened star. We used white with a fine lurex thread in gold fed with it for the knitting.
Suitable Alternatives:
1. The 24 stitch version could also be worked as a full needle rib tuck to give a similar effect to sample F4.
2. The design could be used to make a subtle and seasonal garter stitch fabric.

PATTERN F

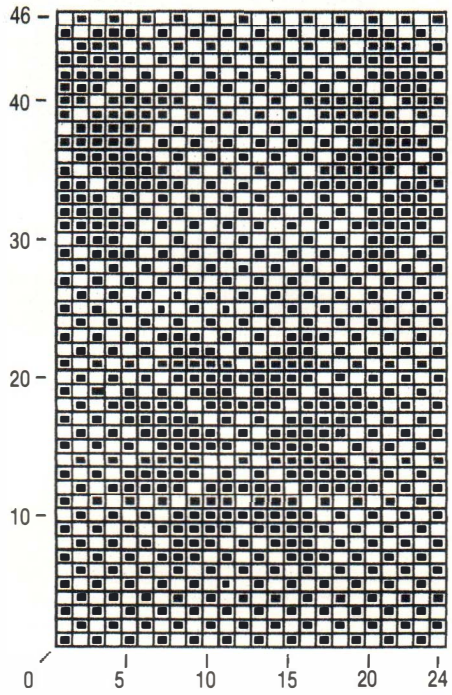


PATTERN F3/4



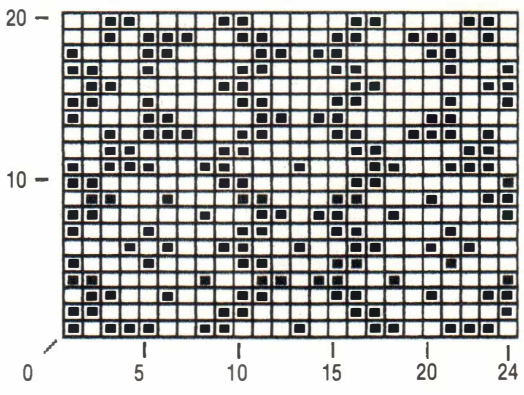
BIRD'S-EYE STARS

Pattern G: 24 stitches x 46 rows
Designed for 24 stitch repeat systems, but a simple change of spacing of the stars would easily give either a 30 or 40 stitch repeat, suitable for any machine. There are lots of possible fabrics that can be worked with this pattern:
Pattern G1: Dramatic and dressy as a Fair Isle design using a combination of black acrylic and white lurex yarns.
Pattern G2: No adaptations are required for the design to make it into a suitable tuck stitch fabric. White 4 ply plus a fine lurex thread were used together in the feeder.
Pattern G3: Another tuck variation, this time using the elongation knob/double length facility. This gives a greater stitch definition.
Pattern G4: Worked as a punch/thread lace using white plus a silver thread as the knitting yarn and white bright acrylic as the lace thread.
Suitable Alternatives:
1. See 'Painting Works' for a further lace thread variation.
2. Use the first 29 rows as a single motif column either side of a jacket band for seasonal drama.



VERTICAL LINES

Pattern H: 24 stitches x 20 rows
Designed for 24 stitch repeating systems, this simple little design has quite an impact in bold and contrasting colours.
Pattern H1: Worked as a Fair Isle in black on white, for a classic, dramatic effect that can be worn by all ages and both sexes!
Pattern H2: The dressed up version – simply add a little red lurex on to the white background for the perfect seasonal lunch date.

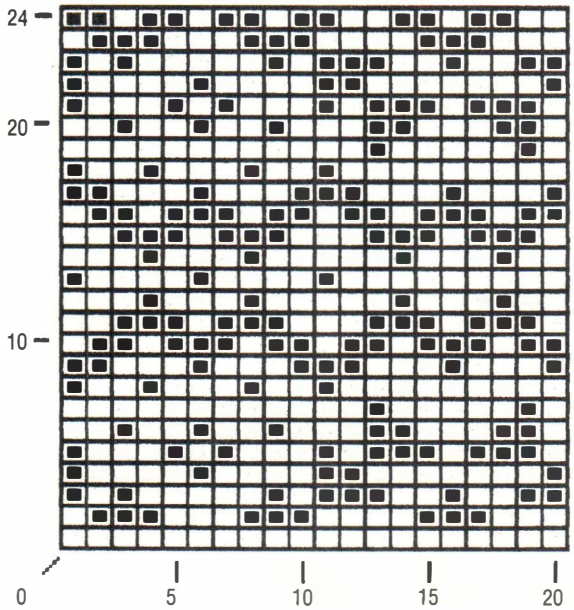


HORIZONTAL LINES

Pattern I: 20 stitches x 24 rows

A simple rotation of pattern H results in a whole new look for the design, which can be used in this form on 40 or 60 stitch repeating systems.

We worked in Fair Isle on an electronic, using the double length facility to obtain this black acrylic with gold lurex fabric.



PRESENTS

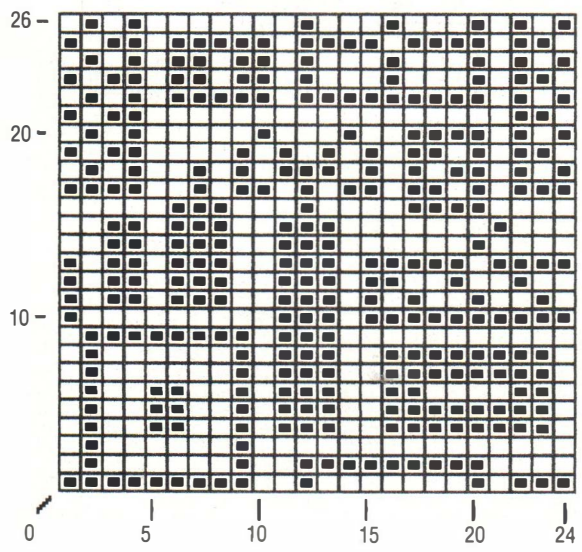
Pattern J: 24 stitches x 26 rows

Designed for 24 stitch repeating systems, but as the basic lines are simply made from differently sized squares and rectangles, this could be adapted very easily for other repeating systems.

A fun Fair Isle for the children or yourself, we knitted the pattern in red acrylic and gold lurex.

Suitable Alternatives:

If you like the geometric look and want to wear it outside the Christmas season, just omit the gift trimmings – i.e. the bow on the tall rectangle and tag on the adjacent long one.



MATERIALS USED

We used Bramwell 4 ply acrylics in Black, White, Red and Green. The fine lurex thread also came from Bramwell and is available in a range of colours as well as Gold and Silver. Should you have any difficulty in obtaining any of these yarns, please contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU (Tel. 0282 779811)

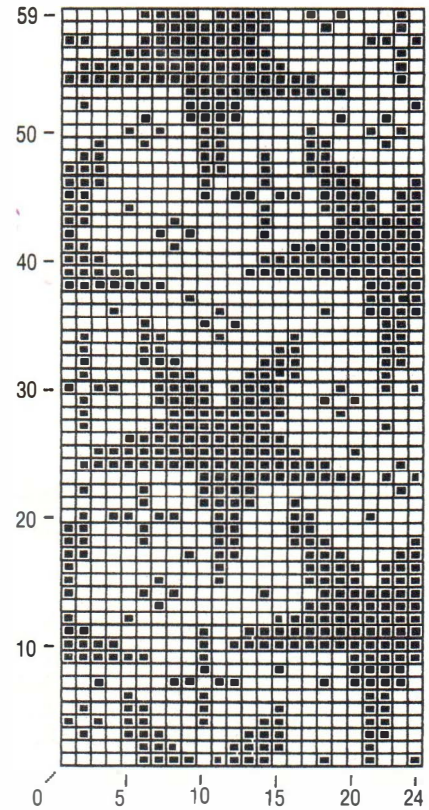
The lurex is a 4 ply yarn called 'Glitter' available in a wide range of colours. We used Silver, White, Gold, Green/black and Red. You can order the yarn direct from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ (Tel. 0274 722191).

A SKY FULL OF STARS

Pattern K: 24 stitches x 59 rows

There are some great fun designs that you can wear at Christmas, and this 24 stitch repeating design epitomises one of them. Star shapes are not too difficult to play with, so for a different repeating system, take one complete large star and then fill in your available surrounding area with others of a suitable size.

Worked with an evening in mind, the Fair Isle sample was knitted in black with silver lurex.



SCATTERED STARS

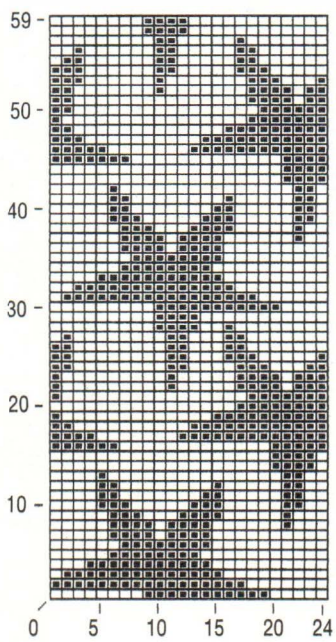
Pattern L: 24 stitches x 59 rows

This and its close relation (Pattern L1) are all variations on Pattern K.

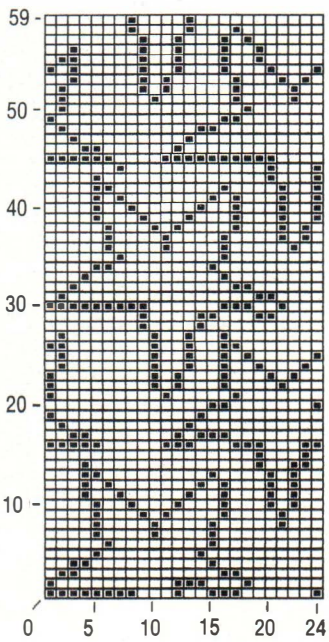
Worked as a Fair Isle, the floats, without the smaller stars as in the previous design, would be impracticable. However, worked in double jacquard, such float problems are eliminated. The silver lurex against the navy seems very appropriate.

Pattern L1: A small amendment so that just the outline of the stars are punched, makes the use of thread lace a suitable option. Add a little lurex thread to the main yarn for that extra sparkle.

PATTERN L



PATTERN L1



THE MAN IN THE MOON

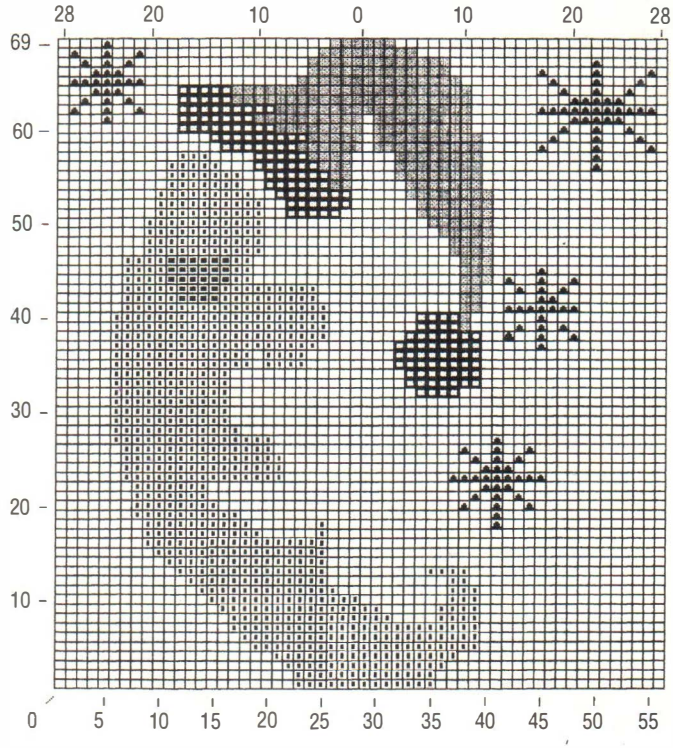
Pattern M: 56 stitches x 69 rows

Worked as an Intarsia motif, this is not too tedious to knit. The motif areas are quite large and to speed up the work, the stars could be Swiss darned on later. This would look lovely on a baby blanket, or a seasonal motif for a small child's present sack, as well as a fun garment motif.

The colours used are identified on the diagram key.

KEY

=White =Red =White/Silver =Gold lurex =Black



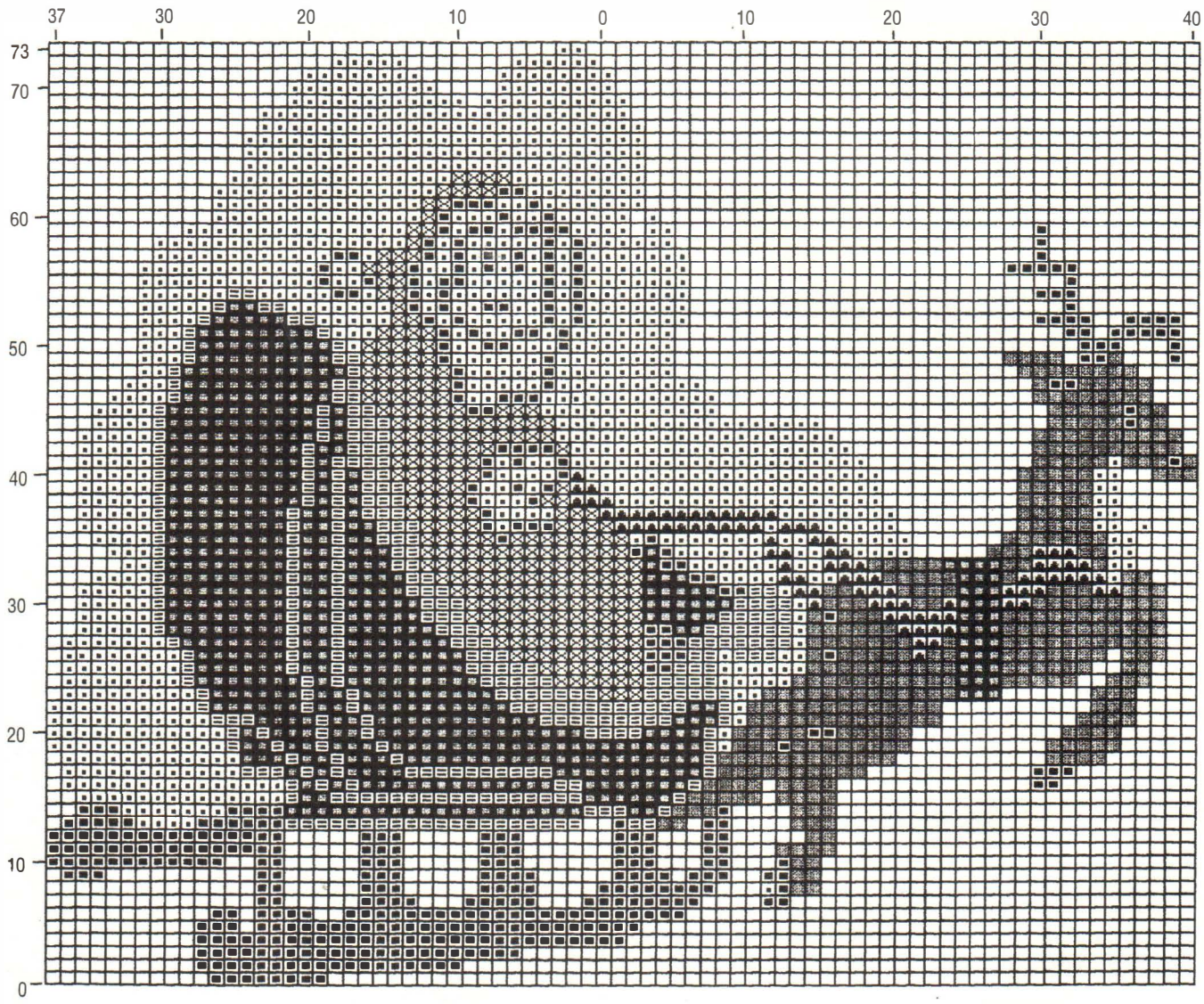
SANTA WITH SLEIGH AND REINDEER

Pattern N: 77 stitches x 73 rows

Another totally seasonal Intarsia motif, which does take a little longer to work than the other designs this month. As well as the ideas given for use for the 'Man in the Moon', why not work it as a picture, framing it as a present for a small child?

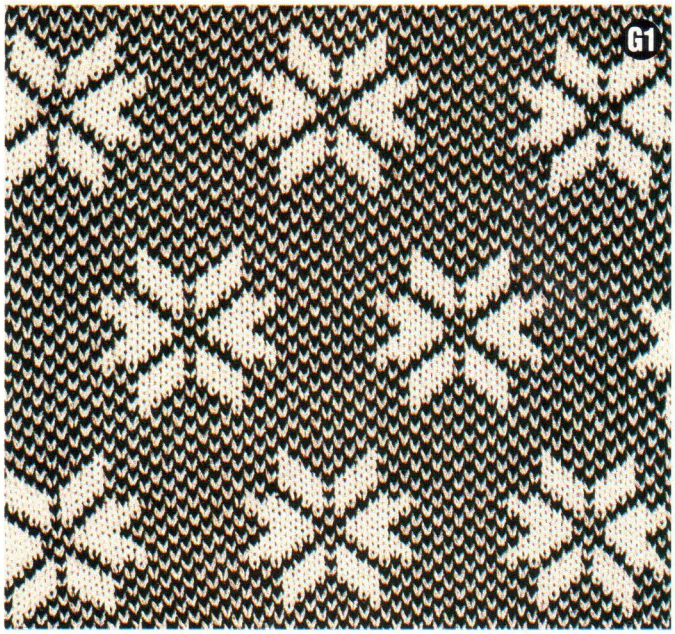
Suitable Alternative:

The deer shape has knitted up extremely well and could be adapted as a 'stand alone' motif. Omit the harness and add a second hoof for a 40 stitch design.



KEY

=Black =Brown =White =Gold lurex =Blue lurex =Red lurex =Red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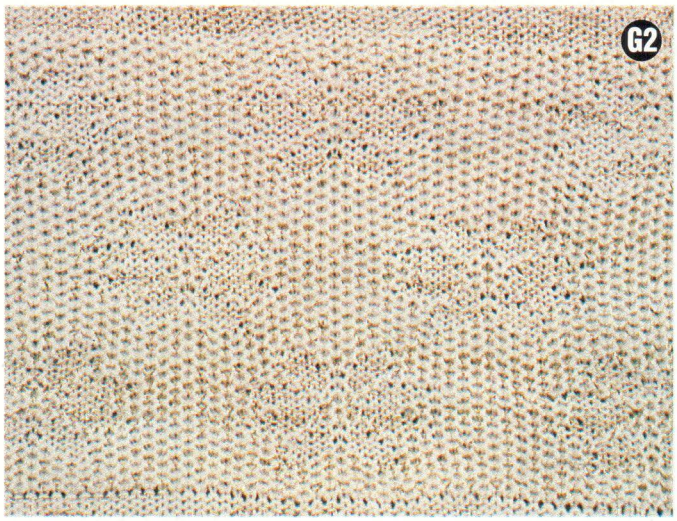
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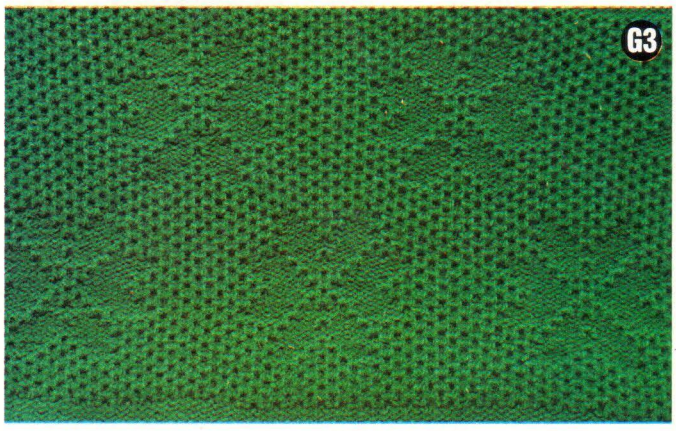
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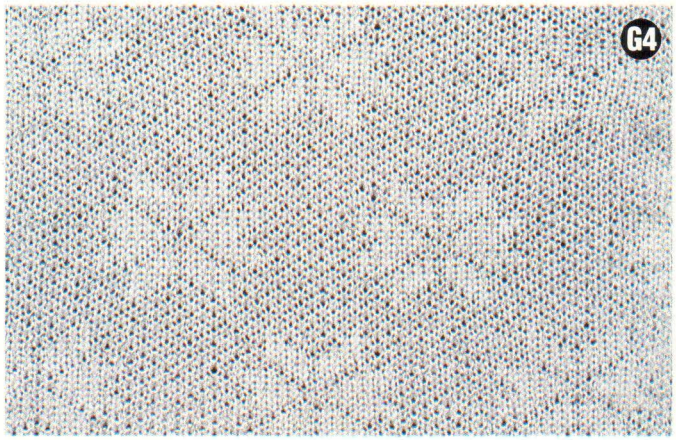
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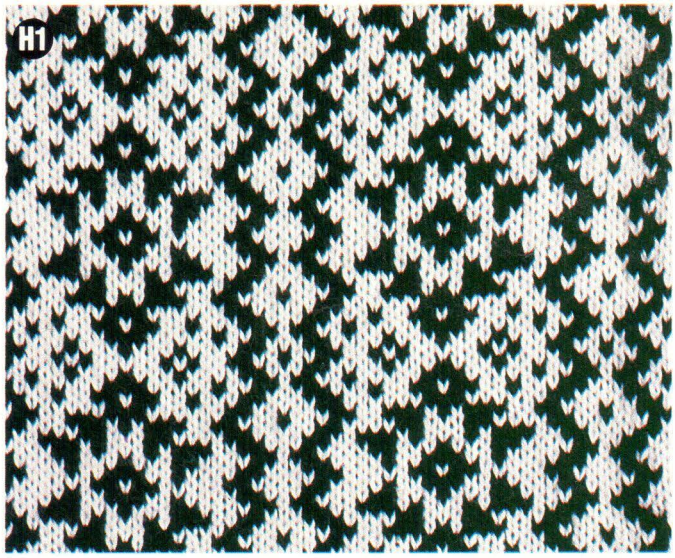
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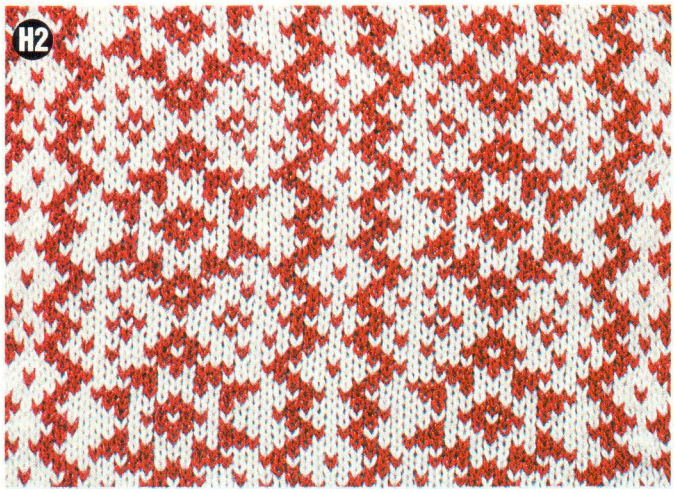
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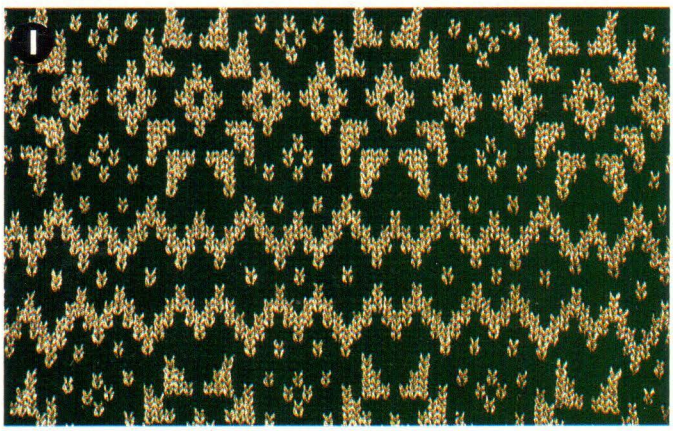
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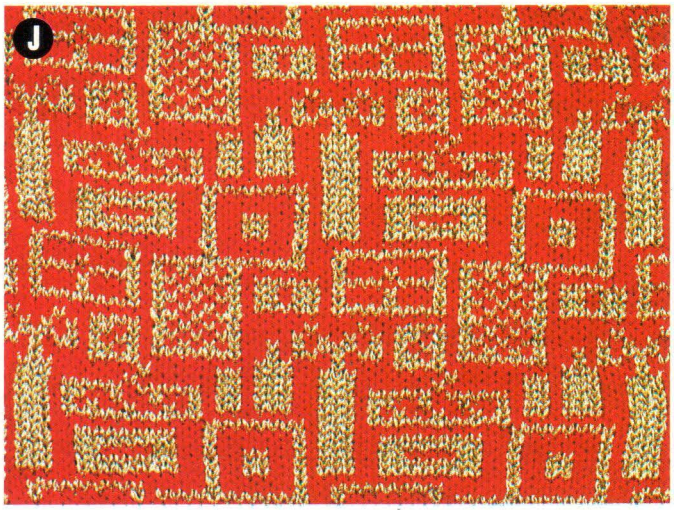
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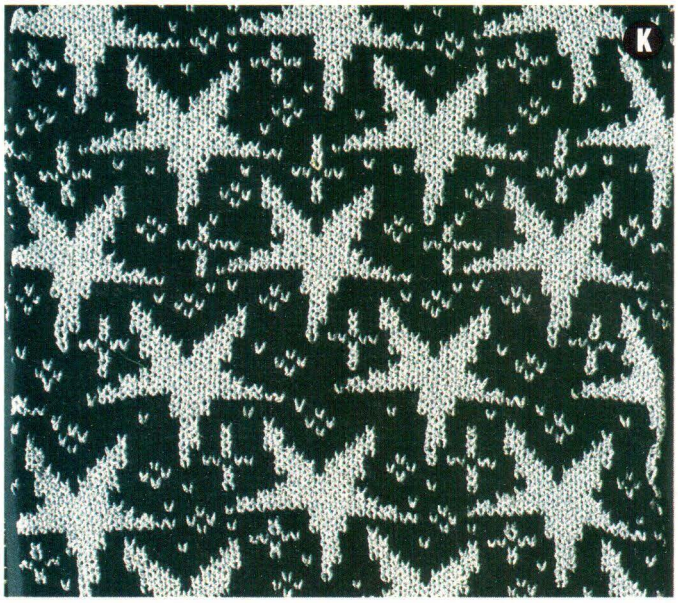
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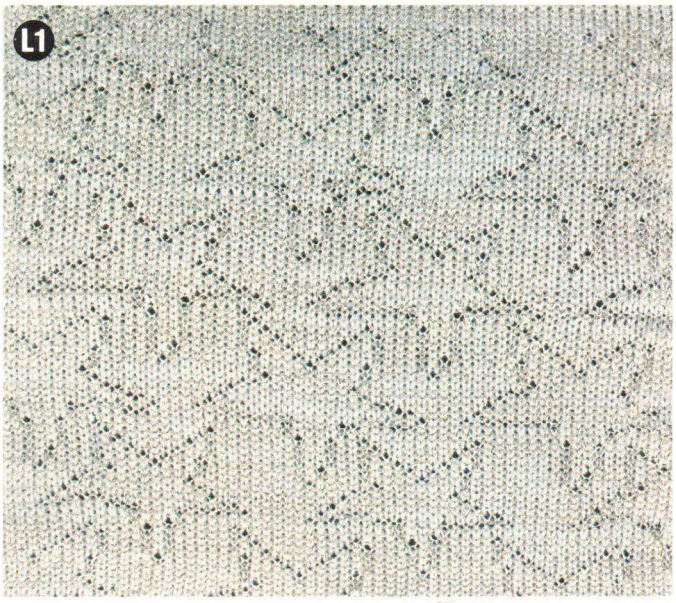
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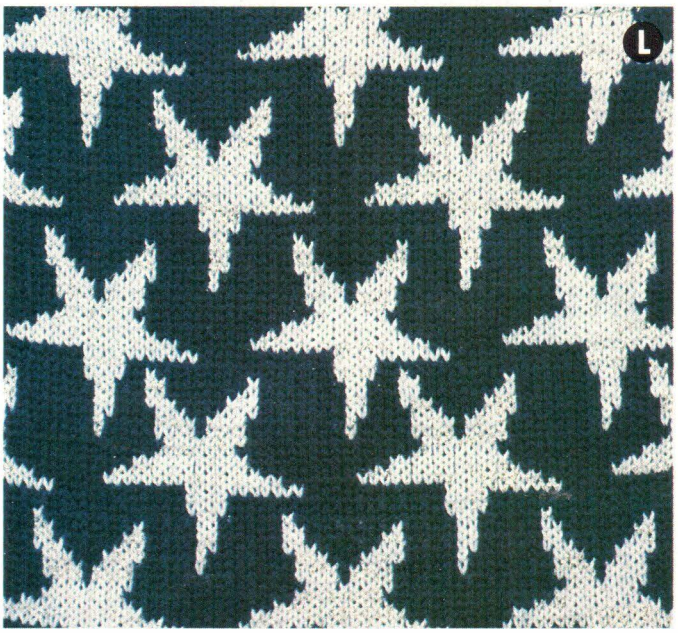
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Elaine Cater has some intriguing ideas and techniques to ensure we get the best from our secret hoards of novelty yarns!

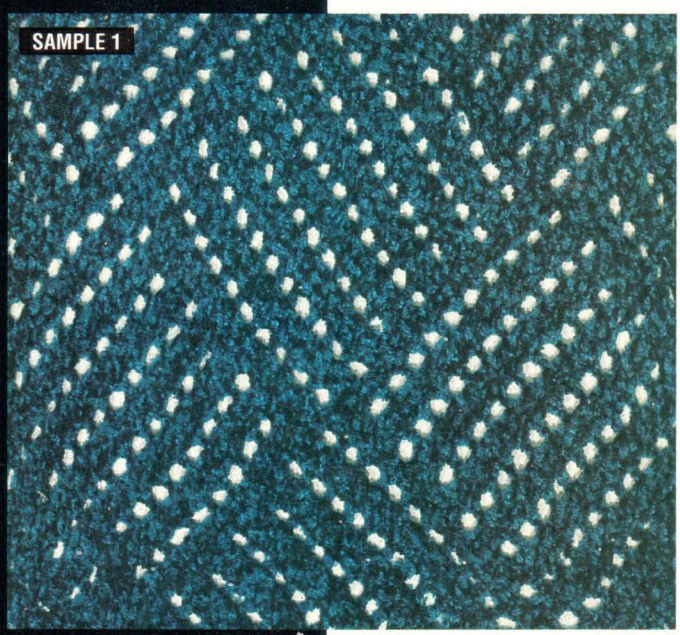
NOVELTY YARNS

MAKING THE MOST OF CHENILLE

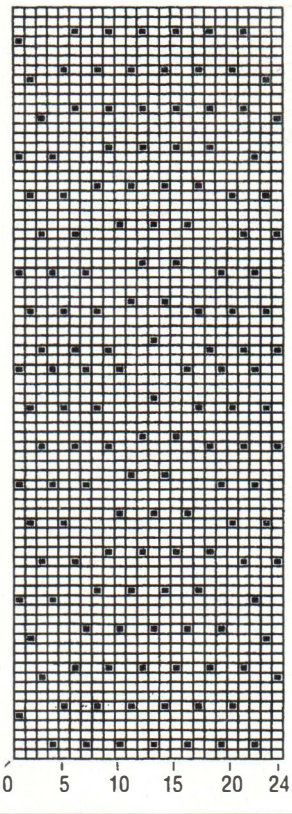
With the approach of December and the festivities of the season, you have a perfect reason for getting out any chenille yarns you have in your cupboards and putting them to good use. Whether you plan to use them for some last minute gifts or an elegant outfit for yourself, here are a few quick and easy ideas to start you off.

TRANSFER LACES

Chenille can be used for many of the lace techniques often associated with other yarns. For those of you with lace transfer carriages, both simple and fully-fashioned lace can be knitted using chenille. Sample 1 uses a Brother *Stitchworld* pattern knitted with a fine viscose chenille. It was knitted at a slightly higher tension than that used for stocking stitch. Only the cast on comb was used for weighting the knitting. The lace carriage was moved along at a slow steady pace. Check that the stitches have knitted off completely after the two passes of the knit carriage. The only time I had trouble knitting transfer lace was when I added weights to the comb. The weights put too much strain on the yarn and it snapped. This type of lace could be used for a complete garment or just the sleeves on a long tunic. A chenille shawl would make a wonderful Christmas present. It could either be one long rectangle or two triangles which are sewn together at the centre back. To finish it, trim the edges with a purchased fringe in a matching or contrasting colour.

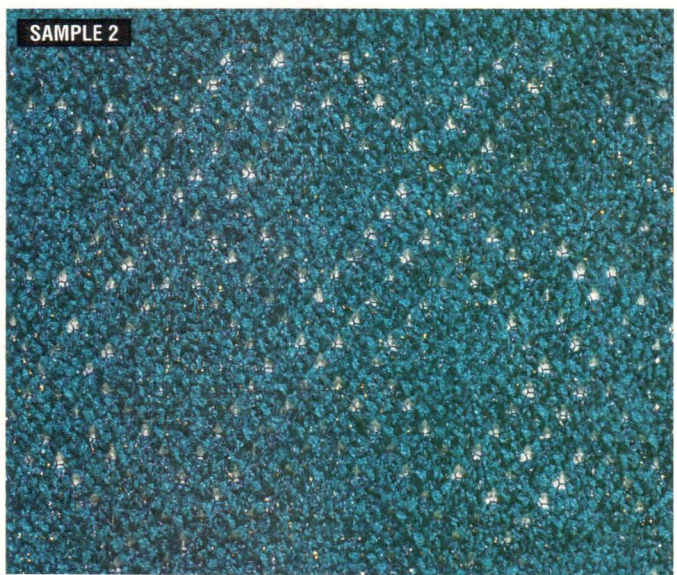


STITCHWORLD 137
— used for Sample 1



THREAD LACE

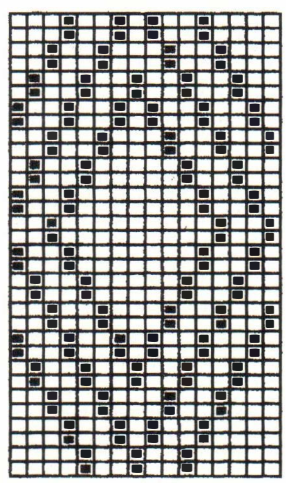
Thread lace is a rather under-used technique, but it can produce some very effective fabrics when using chenille as the main yarn. Unlike Fair Isle knitting where the second yarn is carried at the back of the knitting, thread lace knits the second yarn together with the first in areas where no holes are punched on a punchcard or marks are made on a mylar sheet. A matching sewing thread can be used to give the open (lace) stitches or, as in Sample 2, a metallic thread can be used. This knitting together of the chenille and metallic thread gives the sample a glittery effect which would make a lovely evening top or jacket. The best thread lace patterns to use with chenille are those with large areas left unpunched on the punchcard. If the punchcard has too open a pattern, the shapes get blurred and the design looks messy. When knitting thread lace using chenille, cancel the end needle selector mechanism on the carriage. If an end needle is selected for the thread, push it back to B position. This will give the edge of the knitting a firmer edge and help prevent end stitches from dropping.



TUCK LACE

If you are too nervous to try transfer lace or thread lace, but would still like to produce a more open fabric, try tuck lace. Sample 3 is an automatic pattern. Once the stitches are transferred as in Diagram 1, the carriage is set to tuck in both directions. The pattern is worked so that only three loops are held on a needle before they are knitted off on the fourth row. If you have a favourite tuck lace pattern which you would like to knit in chenille, it may be necessary to alter the number of tuck rows because of the bulkiness of the yarn. This fabric looks quite effective on either the knit or purl side and could be used for the lower edging of the sleeves and body of a jumper. If the stitches are gathered and rehung, it could be used as

STITCHWORLD 403
— used for Sample 2



a ruffled collar. If you are knitting on an electronic machine which selects end needles automatically, be sure to cancel this function. Otherwise, when you start knitting this pattern, all needles will be selected and no tucking will take place.

A PRETTY EDGE

Sample 4 is a simple hand transfer lace which makes a perfect edging for plain knitted chenille garments. The cast on edge is done using the crochet cast on technique which was explained in the August issue of *MKT*. Waste yarn was cast on first and a few rows knitted. Then the needles were pushed out to D position and the chenille was cast on. To prevent the yarn from breaking, make sure that the chain is fairly loose. The fluffiness of the yarn will conceal the looseness of the loops. After casting on, knit two rows and commence the transfer pattern (Diagram 2).

ADD A LITTLE STRETCH

Because chenille is not a very elastic yarn, ribbed edgings are not often used for garments knitted only in chenille. A double hem or a picot hem can be used to edge a chenille garment. If a ribbed edge is really necessary, knit-in elastic can be used together with chenille when casting on and knitting on the ribber. Problems arise because ribs are normally knitted at a tighter tension than the main part of a garment. If the tension is tightened too much, the chenille will break. To get round this problem, try knitting a mock rib using lycra with chenille. Using the crochet cast-on technique, cast on the number of stitches required with the chenille and lycra together. Insert the punchcard/mylar sheet which has been marked for Sample 5. This should be locked/programmed on the first row throughout. Knit one row to select/memorise the pattern. Set the carriage for Fair Isle knitting. The chenille will be in feeder 1 and the lycra in feeder 2. Using a stocking stitch tension, knit the number of rows required for the rib. Sample 5 shows how well the knitting pulls in and covers the lycra. (I used a dark red lycra to illustrate the contrast, but matching colours are available.)

STRETCH INTO TEXTURE

Lycra does not have to be confined to rib knitting. Spurred by an article written by our editor, I started experimenting with lycra and chenille knitted together. Sample 6 is one of the results. The swatch was knitted using the thread lace technique as described above. However, the lycra was used in the first feeder and the chenille in the second. In the areas that are unmarked on the mylar sheet, the lycra is stranded across the back of the knitting. This pulls in the fabric and creates the embossed effect. The fabric is heavier than normal chenille and is probably more durable. It could be used as the decorative centre panel for Aran style garments with stocking stitch for the rest of the garment. On its own, it could be used for winter hats for women or children. Although the original pattern is more than 24 stitches wide, it can be adapted for punchcard machines. For a design to work with the lycra, it must be simple block shapes. Fair Isle patterns may be used, but avoid designs with scattered dots in them.

Once you have knitted your chenille garments, give them the kind of care that you would any luxury fibre garment. Follow the spinners' advice for hand washing or dry cleaning the garments. Store them folded rather than hung in a cupboard.

I hope that I have helped you get started using your chenille, and that those of you who were considering buying chenille will now see how versatile it can be. I am sure you will come up with your own ideas for using it. I look forward to hearing about your creations in the months to come.

PUNCHCARD FOR SAMPLE 3
(make at least 32 rows long)

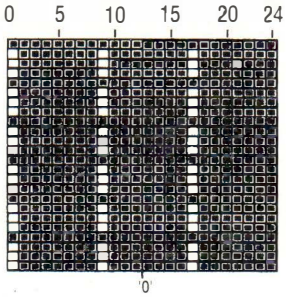
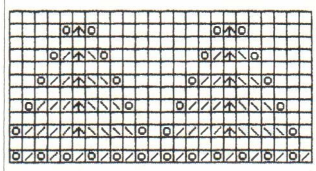


DIAGRAM 1

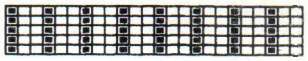
Transfer sts for tuck lace
0 = N in NWP **1** = N in WP

DIAGRAM 2 — TRANSFER PATTERN FOR SAMPLE 4

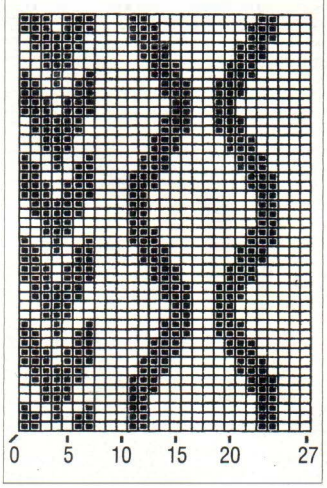


= Empty N (hole)
= St transferred to L or R
= St transferred from L and from R on to centre N with st (3 sts tog)

PUNCHCARD FOR SAMPLE 5 —
lock on row 1 throughout



MYLAR SHEET FOR SAMPLE 6



Lycra on cones is available from:

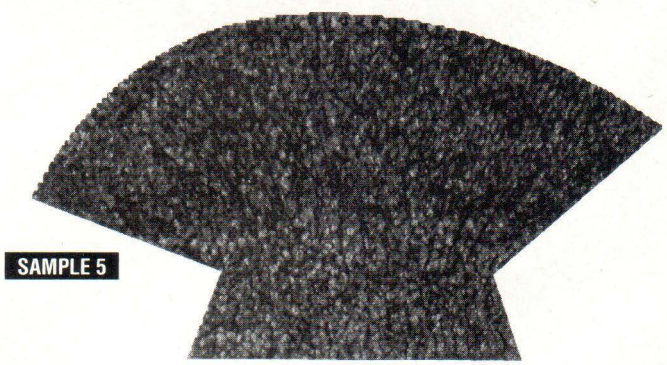
Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks LS12 1UH

Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD

Metallic thread is available from:

Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ

***Stitchworld** patterns reproduced courtesy of Brother*



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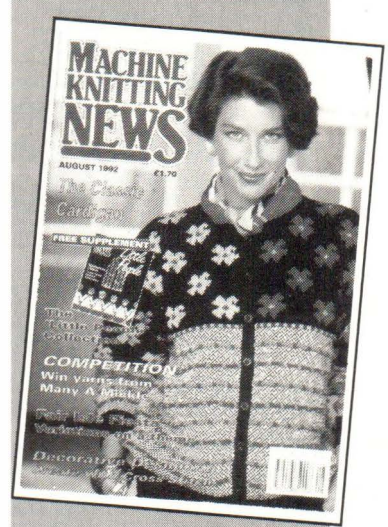

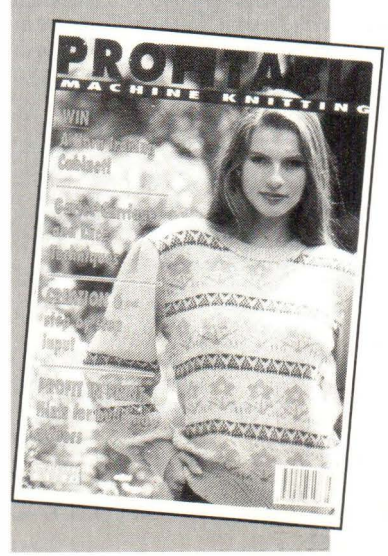

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Dates: 6 weekends (started October) + Summer school
Cost: £250.00 pa (reductions for retired people)
Further details: Tel. 0293 786644 9.30am-1.30pm and Mon-Thurs 7.00-9.00pm

Ilminster
Venue: Dillington House, Ilminster, Somerset TA19 9DT
Course: Cut and Sew weekend with Pam Turbett
Dates: February 4th-6th
Further details: Tel. 0460 52427

CLUBS

Bognor
Venue: Bognor Thursday Knitters, Royal British Legion Club, Hewarts Lane, Aldwick
Further details: Secretary Mrs B. Hurst Tel. 0243 266855

Horbury, W. Yorks
Venue: Horbury Knitting Club, St Mary's Parish Centre, Horbury Junction, Horbury, W. Yorks
Date/Time: 2nd & 4th Tuesdays 1-3pm; 2nd and 4th Thursdays 7-9pm
Further details: Club Leader Debbie Ward Tel. 0924 275715

Horwich
Venue: Horwich Machine Knitting Club, The Pensioners Hall, Rock Street, Horwich, Bolton, Lancs
Highlights: Demonstrations of techniques
Date/Time: 7.30-9.30pm first Tuesday of the month
Further details: Lesley Lewis Tel. 0942 818536

Hove
Venue: The Davigdor Machine Knitting Club, Room 5, Connaught Adult Education Centre, Connaught Road (between Sackville Road and Church Road), Hove, Sussex
Highlights: Guest speakers, demonstrations and discussions
Date/Time: Tuesdays in school term 1.30pm-3.30pm from end Sept to end May.
Further details: Secretary Mrs Jean Stephenson Tel. 0273 551291

Norwich
Venue: Broadland Machine Knitters, St Theresa's Hall — ACLE (between Norwich and Great Yarmouth)
Highlights: Quarterly update magazine, plus tips. A demonstrator/speaker quarterly
Date/Time: 7.30pm on the 2nd and 4th Wednesdays of the month
Further details: Secretary Pam Stretton Tel. 0493 750361; Organiser Jan Wright 0603 713449

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2. START KNITTING ON THE KNITMASTER	for all Studio/Singer machines
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4. HOLDING POSITION & PARTIAL KNITTING	for all Japanese machines
5. GARTER BAR AND WASTE KNITTING	for all Japanese machines
6. KNIT STEAM AND CUT	for all machines
7. UNDERSTANDING THE RIBBER	for all Brother ribbers
8. A CREATIVE APPROACH	for all Brother ribbers
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MACHINE KNITTING & DESIGN CENTRE
High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN
Tel: 0923 859242 (24 hour answer service)
ACCESS VISA

YARN NEWS

CHANGE OF POLICY FROM HUNTERS WOOLLEN MILLS

We received the following statement from Hunters Woollen Mills recently:

"I am sorry to have to tell you that Hunters Woollen Mills Ltd have decided to cease their Mail Order supply of yarn to the public.

I regret the concern and inconvenience that this will cause to our many customers and to your readers.

With the winter season approaching I realise that many knitters will want yarn soon and I would advise them to contact Jamieson & Smith, 90 North Road, Lerwick, Shetland, who offer a very similar service to Hunters with many of the same shades and qualities; supplies should be available from them."

As we are, and will be, featuring some exciting winter designs in Hunters Yarns, we are hoping that Jamieson & Smith will be able to supply yarn on cone and we will advise readers of any further developments as they become known to us.

Lady's Paint Beaded Sweater

Illustrated on page 45

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Texere Glitter (4 ply)*
FIBRE CONTENT: *Glitter is 65% Viscose, 35% metallised Polyester*
COLOUR: *We used Black (MC)*
STOCKISTS: *To obtain this yarn, please write to Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ*

GLITTER ON GLITTER

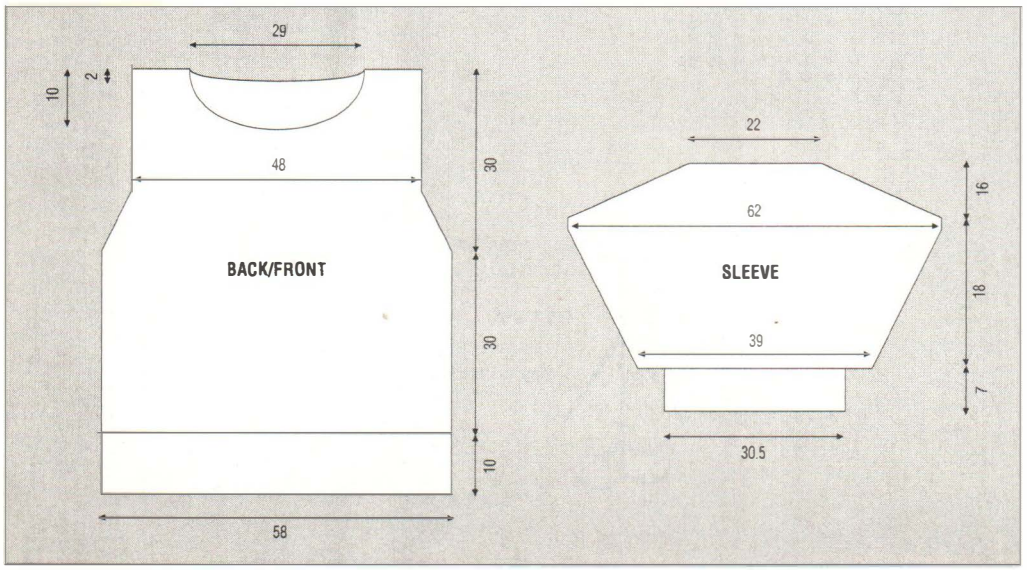
Having charted the outline of the sweater on to the new 'Knitter's Design Graph', I was able to design the surface decoration on to the graph. Initially I had intended to place a 'bead' of paint into each stitch but, in practice, came to the conclusion that the design was much more effective when the 'beads' were placed on every alternate stitch. Before starting to paint the garment, cut a piece of card the size of the front of the sweater and insert. This will stop the front and back being inadvertently stuck together with paint. (See Painting Works supplement for other alternatives).
The Colourpoint Stitch paints were very easy to apply after only a little practice and even when a slight irregularity occurs in the size of the 'beads' this does not detract from the overall effect. The beads became permanent after 24 hours and are machine washable after 72 hours. When applying the paints, the chart is followed in the same way as working counted cross stitch but the knitted garment is used instead of canvas.

SIZE

To suit bust 86-96cm.
Finished measurement 116cm.
Length 70cm.
Sleeve seam 41cm.

MATERIALS

Texere Glitter
7 x 100g cones in MC.
Colourpoint Paints
1 tube in each of Copper RS99; Dusty Rose MV11; Toffee BR45; Gold GD93; Cranberry PK08; Antique Gold GD95.
If you have any difficulty in obtaining Tulip Colourpoint Paints, contact Inscribe Ltd, The Woolmer Industrial Estate, Bordon, Hants GU35 9QE.
To obtain a Knitter's Design Graph, contact The Machine Knitters Company, PO Box 10, Cowbridge, S. Glamorgan CF7 7AR.



MAIN TENSION

31 sts and 40 rows to 10cm measured over st st after light steaming (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PAINT PATTERN

Use chart as a guide to painting design. Place card inside the front of sweater. Counting down from the centre of the neck (alternatively a marker could be placed at strategic positions within the design placement whilst knitting), place the first bead on the top of the centre front line. The rest of the beads are applied using the same principle as counted cross stitch, counting the number of garment stitches for each separate colour and noting that each bead is separated by at least one stitch and row. The paints are held vertically and single drops of paint applied to form the beads.

BACK

With RB in position set machine for 2x1 rib. Push 182 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T4/4, K52 rows. Set RC at 000. Using MT, K until RC shows 120.

SHAPE ARMHOLES

Set RC at 000. Place a marker at each edge. Dec 1 st at each end of next 4 rows, K1 row. Dec 1 st at each end of next and every foll alt row 13 times in all. 148 sts. K until RC shows 112.

SHAPE NECK

Set carr for HP and push 28 Ns at centre to HP. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side and always taking the yarn around the first inside N in HP, K2 rows. Push 10 Ns at neck edge to HP on next and every foll alt row 3 times in all. K until RC shows 120. WK over rem 30 sts.
CAL. Push 60 Ns nearest carr to UWP. Reset RC at 112 and work L side to correspond with R.
Set carr so HP Ns will K and WK over rem 88 sts.

FRONT

Work as given for back until RC shows

72 after armhole shaping.

SHAPE NECK

Set RC at 000. Set carr for HP and push 20 Ns at centre to HP. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side and always taking the yarn around the first inside N in HP, K2 rows. Push 2 Ns at neck edge to HP on next and every foll alt row 17 times in all. 30 sts rem. K until RC shows 48. WK over rem 30 sts.

CAL. Push 64 Ns nearest carr to UWP. Set RC at 000 and work L side to correspond with R.

Set carr so HP Ns will K and WK over rem 88 sts.

SLEEVES

Push 120 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, inc 1 st at beg of next 72 rows. 192 sts. K2 rows. RC 74.

SHAPE TOP

Place a marker at each edge. Dec 1 st at each end of next 64 rows. 64 sts. Cast off loosely.

CUFFS

With RB in position set machine for 2x1 rib. Push 95 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T4/4, K34 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns dec 25 sts evenly along the row. Using MT, K1 row. Cast off.

NECKBAND

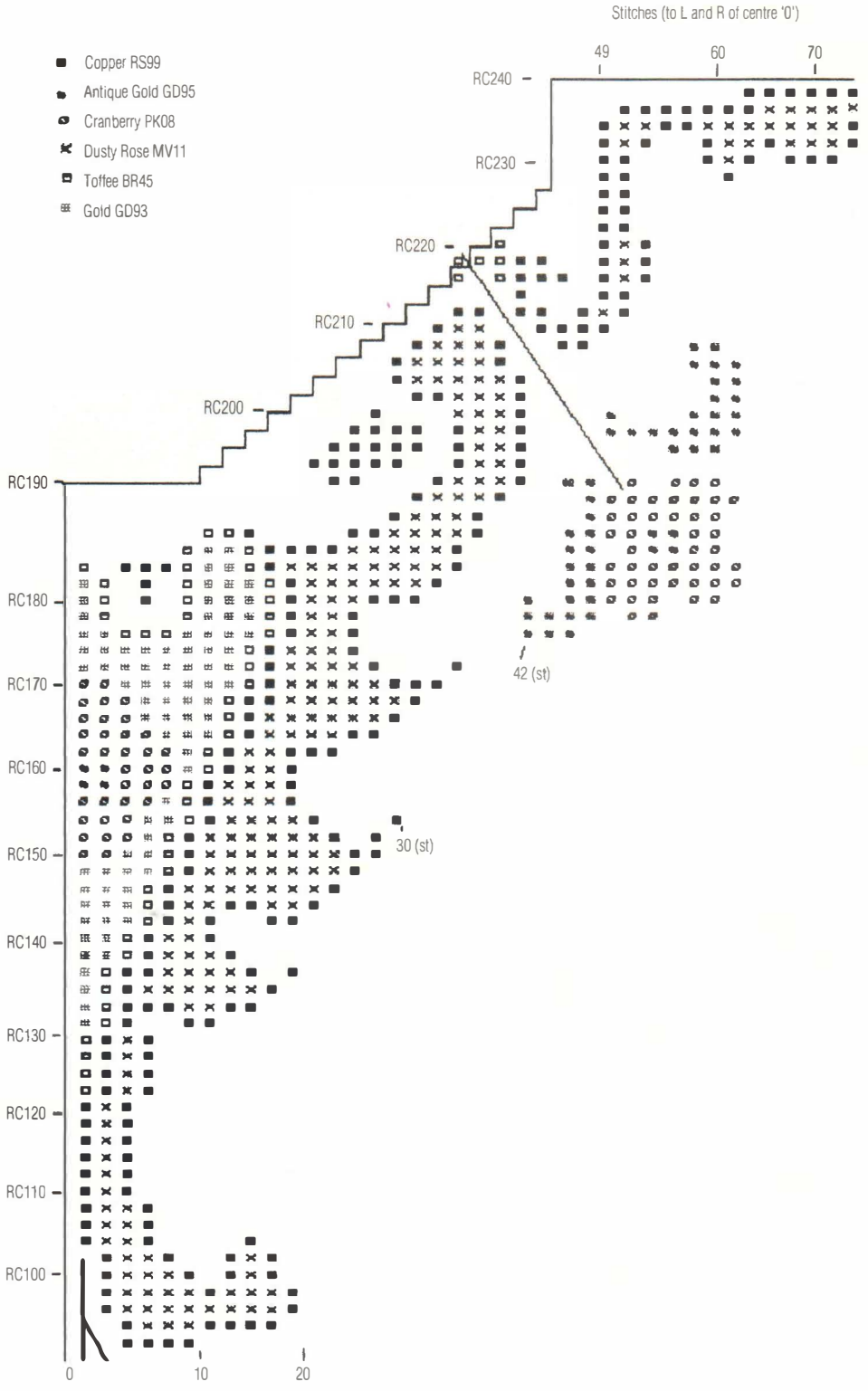
Join one shoulder seam.

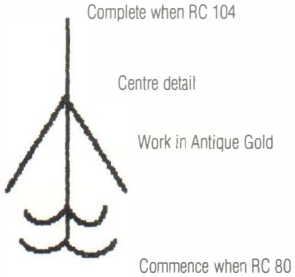
With RB in position set machine for 2x1 rib. Push 197 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T4/4, K30 rows. Transfer sts to MB. With right side facing, pick up sts from below WY at neck edge dec evenly along the row to fit. Using MT, K4 rows and WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join rem shoulder seam. Set in sleeves, making 4 small pleats at top sleeve head to fit. Join side and sleeve seams, matching markers. Finish neckband by backstitching through last row worked in MC. Paint beads as given in paint pattern note. Alternatively, front can be painted before making up is completed.

Use as a guide for placing paint 'beads'





VIV PAIN

Pauline Turner has some simple crochet techniques to add a little glitz to your seasonal knitwear

CROCHET

FOR MACHINE KNITTERS

Christmas trees, fairy lights, dark nights with firelight and party lights, all conjure up a picture of the shortest days in the calendar. It is a time when we can put as much glitter and light reflecting sequins in our work as we like, without feeling overdressed or out of place. Following on from last month's article covering buttons, braids and motifs, use some of those motifs in cotton with a lurex thread twisted into it. These can then be stiffened and hung from picture frames, over recesses in walls, from a window frame to catch whatever sunlight comes through the glass during the day and the electric light at night. Make many in different sizes to add glamour to your Christmas tree.

SHINING HINTS

Buttons can be worked in lurex to replace those already on your favourite party outfit, just to add a 'hint of a glint'. Motifs (see November issue) can also be worked in lurex, or in any yarn together with a lurex thread.

A simple stocking stitch blouse or tunic design can be worked quickly on your knitting machine with a little manual lace or just a few needles placed in NWP now and again to form an asymmetric pattern on the shoulder, sleeve or yoke. These holes can have a narrow strip of lurex crochet braid threaded through to form a glittering design. The stocking stitch fabric will allow the braid to show through as a shadow when it is threaded behind the right side of the garment and the density of the lurex thread will be visible when the braid is exposed on the right side.

BRAID DESIGNS

To add to the simple patterns already given, the following braid lends itself beautifully to all kinds of lurex threads. The two braids illustrated have been worked by using more than one yarn at a time. The narrower lurex braid has been worked by using a silver and a gold lurex thread together. The broader braid is crocheted using a silver lurex, a gold lurex and a black yarn together.

ABBREVIATIONS

ch = chain; dc = double crochet; ss = slip stitch;
yoh = yarn over hook; tr = treble

TO MAKE BRAID

4 ch, 1 dc 1 ss in 4th ch from hook, *2 ch, 1 dc 1 ss in dc, rep from * until required length of braid is reached.

BRAID ALTERNATIVE

Use three, four, five or even more strands of yarn together with an appropriately large crochet hook to form a thick chain rope. This can be threaded through borders with eyelet holes to add both texture and colour. It has been incorporated here threaded through a belt of rings, but a braid can be substituted.

THE BELT

MATERIALS: 22 x 30mm plastic rings (to allow for laundering).
Any yarn as desired.

TO MAKE

Simply insert hook into centre of a ring without any yarn on the hook, yoh, draw yarn through to front. Over top of ring collect the double strand (one from the ball and the tail end) make 1 ch. *Insert hook into centre of ring, yoh, through to front (two loops on hook) yoh, through 2 loops, rep from * until the ring is completely covered and the plastic does not show through, ss to start of crochet. Fasten off.
Cover all the other rings in the same way and sew the rings together to form a belt.

CURLICUES

Make 9 ch, 6 tr in 4th ch from hook, (6 tr in next ch) 6 times. Fasten off.

TO COMPLETE

Make a thick chain rope to thread through the rings and act as a tie belt. Add 1 to 3 curlicues or a tassel at both ends of cord for decoration.

EARRINGS

Matching earrings can be made very easily. Backings for pierced ears and clips can be obtained in many craft or gem shops. Curlicues, little stars (using the first round of the motif designs from last month), or buttons can be attached to earring mounts very simply and complete the glitter look of an outfit.

The plastic rings and a wide range of crochet hooks and accessories are available via mail order from Crochet Design, 17 Poulton Square, Morecambe LA4 5PZ

Ruth Lee reviews felting methods using the washing machine to produce a wonderful range of fabrics

THE Designer LOOK

FELTING MACHINE KNITTING

SAMPLE 1

In last month's article, we looked at methods of hand felting single bed machine knitted fabrics, and established the conditions required for processing wool fibres into felt. This issue, we focus upon the pros and cons of felting in the washing machine, and extend the range of structures suitable for the 'boiled wool' technique to include double jacquard. This group of swatches suggested products for interior decoration.

OVERVIEW

I have been particularly impressed with the washing machine's ability to felt quite long lengths of patterned double bed jacquard. The finished rug sampler could well be the starting point for a larger panel or floor covering. Longer strips of contrasting patterned jacquards, as Sample 2 for example, could be stitched together to form the complete piece.

Stitch pattern graphs for both large and small-scale jacquard designs are included for your experiments. Try using them singly or in combination. If you own an electronic machine, vary the direction and scale of each design.

FELTED KNITTING — WASHING MACHINE METHOD

The major advantages of machine-processed felts are speed, and the fact that it is far less physically demanding than hand felting — an important factor with larger pieces. The downside is the loss of precise control, and a higher electricity bill (although test samples and records of timing and temperature settings will offset this problem).

All my examples have been felted using a standard twin tub machine (a Hotpoint Supermatic), where the timing of the wash program control can be overridden, if necessary.

It must be said that these instructions are general, and it is important that you experiment with timing and temperature settings on your own model.

WASHING MACHINE CARE

A precautionary note must be sounded. If you intend to do any quantity of felting with your washing machine, check that you will not clog up the system with loose fibres, which are inevitably shed during the process. My twin tub is fitted with a removable perforated tray, attached to the top of the central paddle and intended to filter out waste from a normal wash. I am told that it is possible to unscrew the paddle for access to the drainage outlet to give the machine a thorough clean from time to time, although I haven't yet needed to. Check with your instruction book or service engineer if in doubt about any of these aspects.

QUANTITIES

A full tub of knitting will felt more quickly and evenly than one half empty. Either plan to felt a number of swatches at the same time, or add extra fabric to bulk out the knits and achieve maximum agitation. It might be wise to keep an old (in case the colour runs!) sheet for this purpose.

You will need a clear work space and access to a sink. I work between the wash tub and a sink of cold water.

INITIAL EXPERIMENTS

Sample 1 illustrates a single bed, two colour, felted jacquard knitted in oiled Shetland (Many A Mickle) at SS7 on the Pfaff 6000E. The stitch pattern is shown in the selection diagrams.

1. Cast on 100 stitches, and knit three full repeats of the pattern as drawn. Measure the swatch, and make a note of the measurements for 10cm of rows and stitches (the examples given last month give some indication of the difference in size before and after felting).
2. Wash to remove the oil, and prepare the swatch for felting as described in November *Machine Knit Today*, page 11. Once the fibres have expanded, fill the sink with ice cold water, and heat the machine up to boil wash.
3. Add a small amount of pure soap (not harsh detergent) to the water, and agitate the swatch for one minute only.
4. Remove the item from the tub, and plunge it into cold water, squeezing out the soap suds while continuing to agitate by hand (change the water if necessary to keep it cold).
5. Plunge the swatch back into the washing machine, and repeat the process as many times as required. You can stop the felting process at any time to measure the swatch, and to determine whether the felting

process has gone as far as you want.

6. Spin dry, and lay the piece out flat on your work space to take measurements.

Sample 1 could have been felted down further, but this stage gave a soft, fuzzy and wearable fabric.

DOUBLE BED JACQUARD

Sample 2 is knitted in double bed jacquard (bird's-eye variation, knitting technique of the Pfaff 6000E — see stitch design diagrams), using oiled Shetland at the loosest possible tension (SS5¾/5¾). Too loose a tension in a double bed jacquard results in dropped stitches; too tight, and a rigid, hard to felt fabric results. Prepare and felt the knitting as for Sample 1. In this example, I left the swatch in the wash tub for two minutes at a time, before plunging it into the cold water. The original gauge in this example measured approximately 24.7 stitches and 39 rows to 10cm. After processing, the 10cm measurements were 28 stitches and 43 rows.

JACQUARD STRUCTURE ADVANTAGES

Double bed jacquard does, of course, use more yarn than single bed work, but produces a denser felt than single bed knitting, and is eminently suited for use in the home.

It keeps its shape better than stocking stitch during the felting process. This is mainly due to differences in structure, and will depend upon the types of yarn being used. The former lies flat, whereas the latter tends to form felted, rolled edges down the length of the fabric. This is especially apparent in swatches processed in the washing machine. For the same reason, double bed jacquard takes longer to felt. It is here that the washing machine method has a distinct advantage over hand felting.

I made the mistake of starting some of my early double bed jacquards with a long selvedge band of full needle rib. This section shrinks less than the patterned section, and the result is a fluted edge. Borders of self-coloured knitting, compatible with jacquard, can be knitted on the slip setting, using a bird's-eye pusher formation (Passap/Pfaff) or pattern card (Japanese machines). For the 6000E, set the locks to BX/N with alternate pushers in lower and upper working position.

FINISHING TECHNIQUES

Blocking and pressing allows you to make final adjustments to shape, and helps to correct any slight unevenness in the finished piece, particularly along the edges. Use a squared blocking mat. Lay the felt face down, and pin it out to shape. Gently mould the edges of the felt into place, pinning quite closely. Check that the edges are straight, and that any stripes in the design run at 90 degrees to the edges. Cover the pinned-out swatches with a wet cloth. Block and press using the hottest iron setting. Use plenty of steam, and more pressure than usual. Allow the sample to dry before unpinning. The steam and pressure of the iron should help to shrink any excess fabric.

DESIGNING AND KNITTING FELTS

Sampling for pattern and colour combinations is a must, particularly when you consider the time involved in processing a larger piece of knitting. Time spent experimenting and planning at the early stages is time well spent, and is more economical with yarn in the long run. Once a major piece has been felted, it cannot be unravelled — a costly exercise in time and yarn if you are unhappy with the final outcome.

It is important to knit and process all the patterns and/or stitch structures that you intend to use. These experiments can double up as tension swatches, and will reveal any loss of colour or unwelcome distortions in the patterns. Sample 3 illustrates what happens if you felt in water that contains dye bled from the previous swatch; compare this with Sample 5 which is in the correct colours. If you intend to combine groups of pattern as shown in Sample 5, try planning out various arrangements, either in a sketchbook or on graph paper. Alternatively, make multiple photocopies of the pattern graphs and Sellotape them together (on the back) to get an initial idea off the ground.

COMBINATIONS AND EMBELLISHMENTS

Large felts (for example floor coverings or wall panels) can be made in sections and joined together after being processed. You will need to make sure that the thickness and gauge of each strip is identical. Link the strips together, either by hand or sewing machine (with a suitable stitch).

Extra colours can be embroidered on to patterned knitting prior to felting, or after the swatch has been processed. Swatches 2 and 3 demonstrate a simple method of embellishing the design, using a machine stitched zig-zag to trap ends of lurex thread (available from Texere — see footnote).

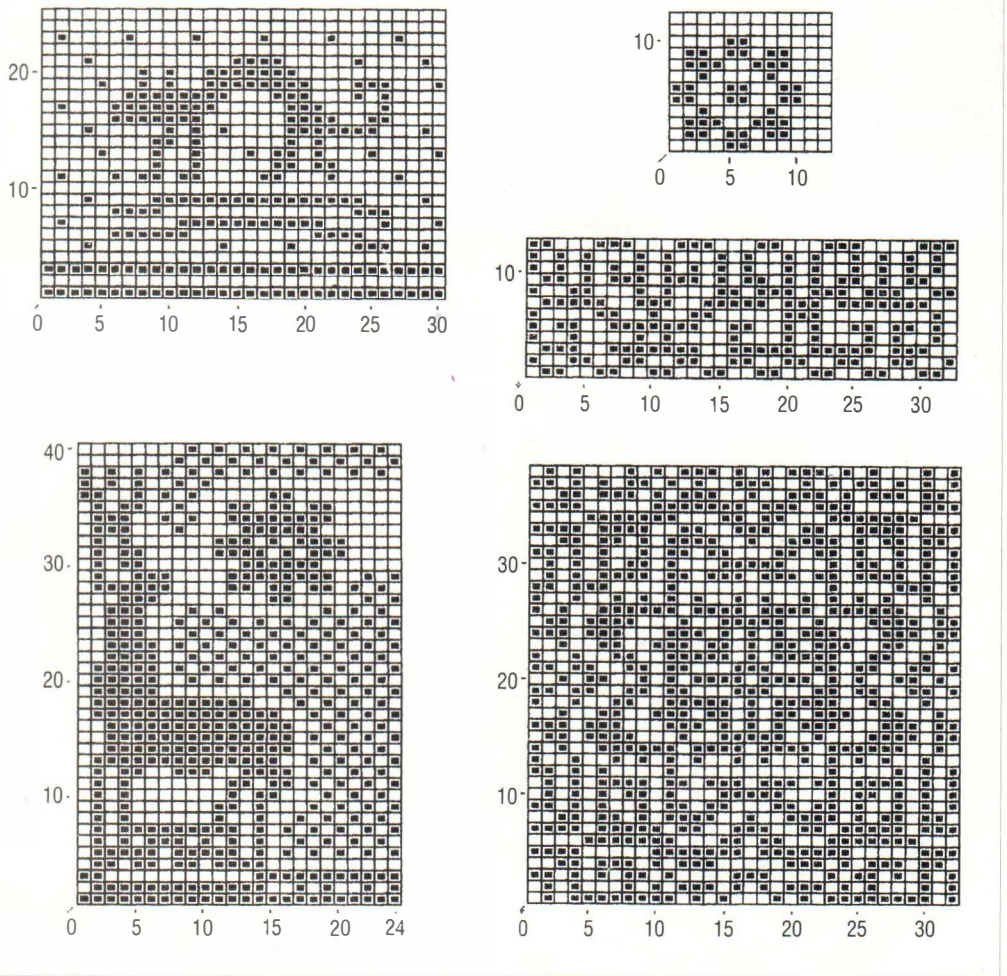
In the final article on felted knits we will consider potential design ideas for both garments and accessories, either alone or in combination with other techniques such as ribbed knitting. Felting can be a useful way of producing colourful Christmas presents or simply for your own enjoyment!

Suppliers

Oiled Shetland and a range of Botany Wools are available from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge. W. Yorks HX7 5PF Tel. 0422 884749.

Four ply glitter is available from Texere Yarns, either on cones or in a selection pack of measured lengths (excellent value) for small scale embroidery. Texere also supply supported lurex-type yarns, again either on 100g cones or 400m spools (which can also be supplied in a selection pack). My examples use the 4 ply glitter only. The address of Texere Yarns is College Mill, Barkerend Road, Bradford BD3 9AQ Tel. 0274 722191.

STITCH PATTERN SELECTION



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The festive season can be represented in many ways, Sylvia Clarke shares some punchcard ideas

PATTERN PLAY

CHRISTMAS

As winter approaches our thoughts naturally turn to Christmas and all the festivities. I have fully explored Christmas themes in my design collection 'Merry Christmas', so rather than repeat myself I thought that I would take as my theme this month 'Snow and Ice'. The two punchcards I have designed are very different and lend themselves to widely differing uses.

WINTER WONDER

I can remember as a child the wonder of the first fall of snow, standing out in the garden and gazing up into the sky as myriads of floating, twirling flakes of different sizes fell to the earth. I have tried to capture this feeling in the first punchcard design of stylized snowflakes. In the knitted sample I have used lurex on a black background. I think this design would look good as a long-line tunic.

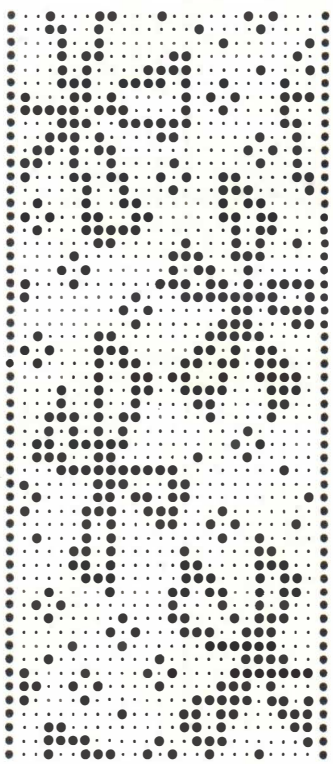
FROM THE LAND OF SNOW AND ICE

The second punchcard design shows penguins from the Antarctic, a land of much snow and ice. On a recent trip to Edinburgh zoo my daughter and son were enchanted by the sight of the Penguin Parade where the penguins come out of their enclosure and follow their keeper around the zoo. Here is my own Penguin Parade.

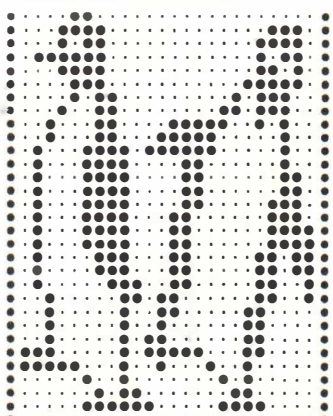
For a realistic effect black penguins should be worked on a white background. However since this is a design which will appeal to youngsters for whom white is not always a sensible choice, my knitted sample shows the effect of using bright primary colours. I have used red, yellow and green on a royal background. For small children just one row of penguins would be enough with stripes above and below the design and on the sleeves. Older children could have rows of penguins marching in different directions. Just reverse the card to achieve this effect.

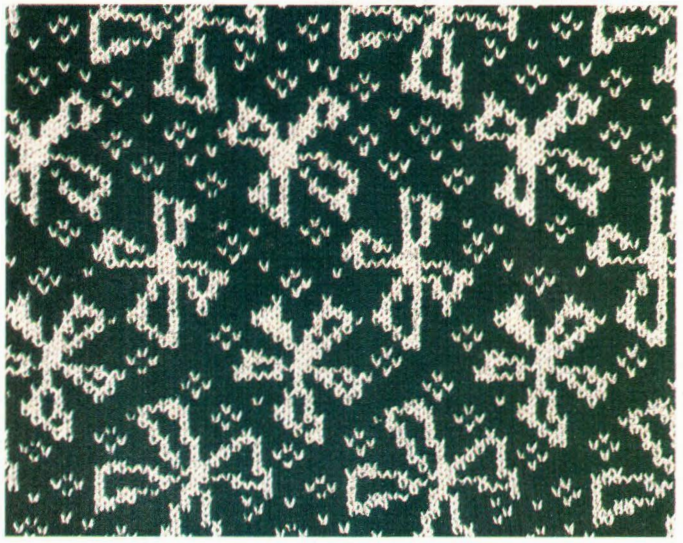
There are one or two long floats in this design, either punch extra holes in the card to deal with them, or every two rows hook the long strands over two needles [check our November 'Step by Step' for further ideas on dealing with floats **Ed**]. They will then be held in place but will not show through on the right side. I have always found it best to leave the sleeves plain for children, small fingers get caught in the shortest of floats. Stripes can be used with great effect on the sleeves to relieve the plainness.

PUNCHCARD — SNOW AND ICE



PUNCHCARD — PENGUINS





NEW

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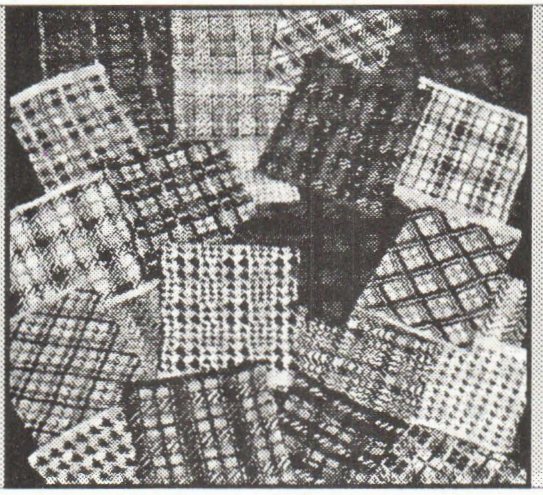

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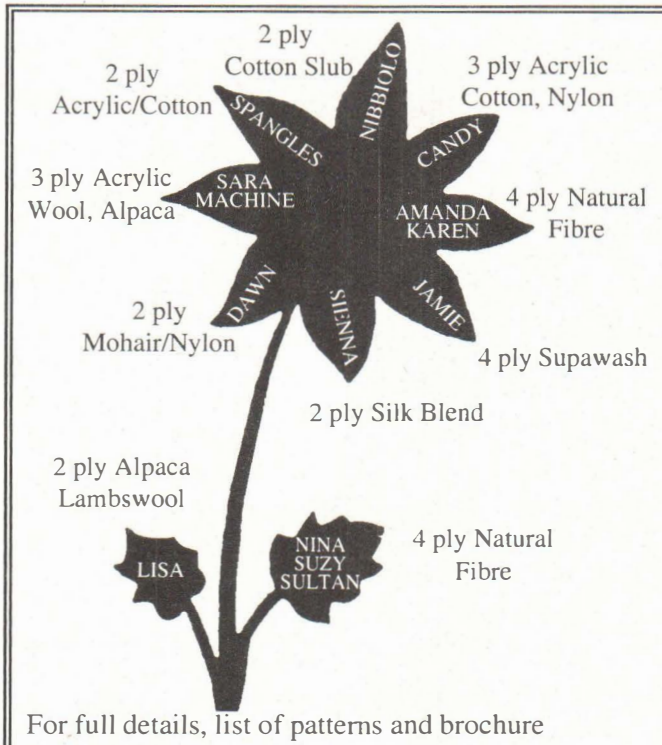

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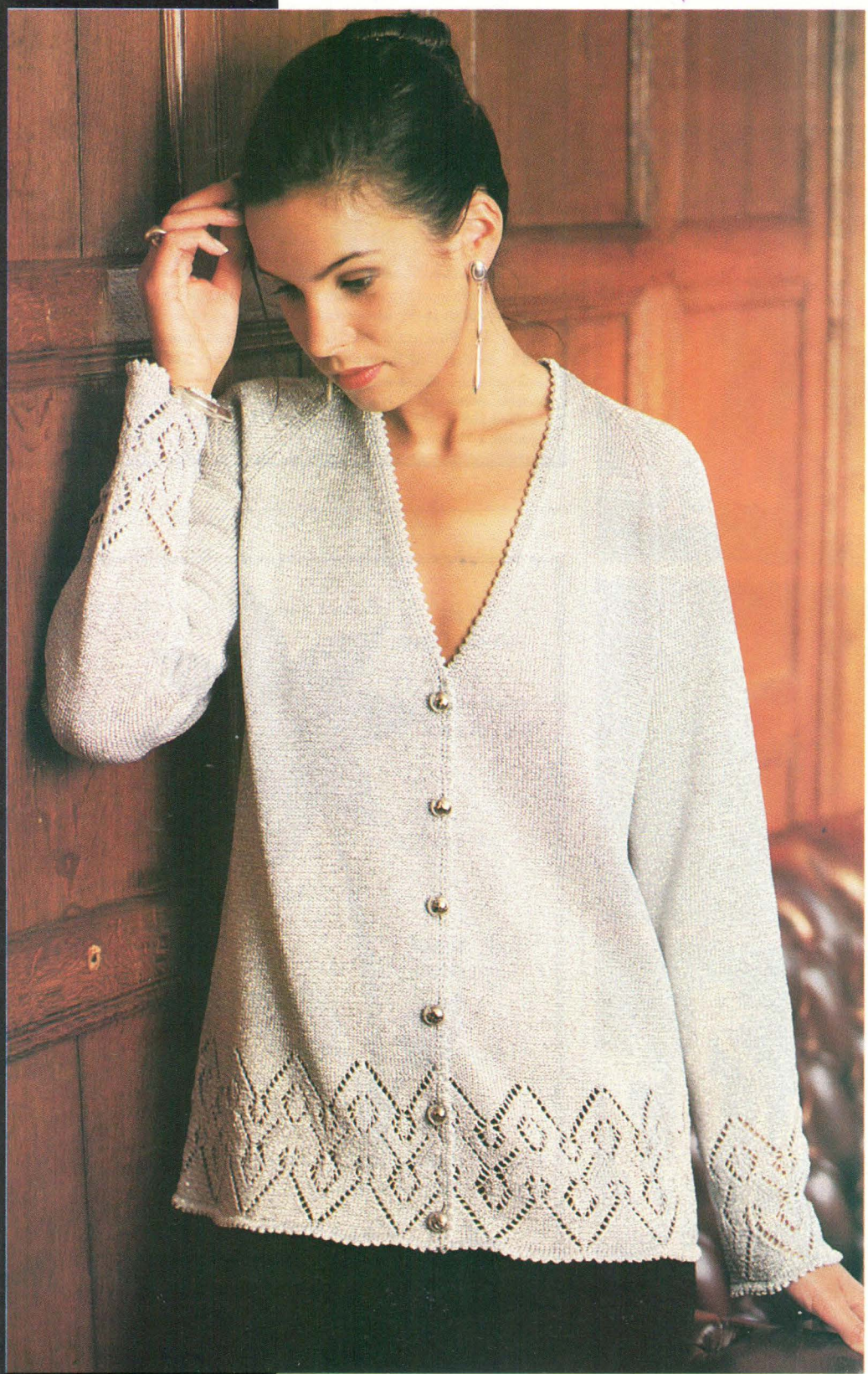
Glamorous yarn knits into a beautiful evening jacket — yet another great look that can be obtained using the Marion Nelson cards!

Adapt-a-Pattern



'The Complete Sweater Set' of cards must have potentially thousands of styles just waiting to be discovered! It is the largest set of cards in the collection, sized from 46cm to 122cm chest in raglan, sleeveless or set in sleeve styles which can be used with 2 ply, 3 ply, 4 ply and double knit yarn. The sweater styles can have 'V', round or 'U' necklines and, as this month's garment illustrates, can be simply changed into jacket and cardigan shapes.

THE YARN OPTIONS

We used Twilley's Goldfingering (in Silver), which knits as a lightweight 4 ply, for a jacket we thought could be slipped over a silky camisole top or sleeveless party dress. However, there were other possibilities in the dressy yarns we could have chosen. Very fine lurex thread on cone is available (one source is Bramwell who have a selection of colours). These fine lurex yarns can be threaded up with another yarn — a 4 ply acrylic or pure wool for instance — and provide a glitter look, which may be a little more subtle. Mohair blends and Kid Mohair is available now in thicknesses ranging from 3 ply to chunky. If additional warmth is also required, one of these yarns (with or without the touch of lurex) would look different but equally dressy in its own right. The range of tensions given for the card set(s) gives us many options of look, feel and weight — all for the same sort of occasion!

Knitting with any fancy yarn requires a little more care than an easy going 4 ply acrylic for instance. The lurex knits easily, but knit at a smooth and steady pace, rather than fast, to ensure there is no possibility of snagging or breaking.

THE BAND AND BUTTONHOLE DETAILS

All the cards give instructions for ribber welts (of some description), but we opted for picot hems on welts, cuffs, band and neckline edging. Keeping the hems narrow added to the delicate look and also provided buttonholes of a very simple nature. Cast on bands stitches required (our size and tension required 193 stitches for each front band) using WY. K a few rows

ending CAR. Using nylon cord, K1 row. Using main tension and yarn K 4 rows. Work the picot edge by transferring second and every foll alt st to its adjacent N and leaving empty Ns in WP. Using MT+2, K1 row. Using MT, K4 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. K1 row. The edging itself has now been worked, the buttonholes are formed during the next stage, which is in picking up the garment edge. Mark the wrong side edge with buttonhole positions required, deciding on the number of stitches which will be needed for each buttonhole. Now, with the wrong side of the work facing pick up the front edge and hang evenly along the row omitting to pick up the stitches marked for buttonholes. Cast off. Gaps between the band edge and main garment, now form the buttonholes.

Of course, this is only one option of making your buttonholes, the decision is yours and you may prefer an alternative band and buttonhole method.

THE LACE PATTERN

Lace and glitter sound like a really good idea, but unfortunately the design doesn't always show too well on a decorative yarn. However, placing a lace border at the bottom of the garment almost guarantees a contrast 'lining' colour behind it (from your skirt or dress). Working the remainder of the fabric in stocking stitch speeds up the knitting and adds a little more warmth (and discretion — the garment doesn't look too busy). We used a lace design from Brother *Stitchworld* pattern 179. As this is an 18 stitch repeat it cannot be used to make a punchcard, but the good news is, that we show a manual transfer version of it that can be used with any machine! Alternatively, you could choose a lace border which is suitable for your machine.

CARD SELECTION AND ADAPTATION

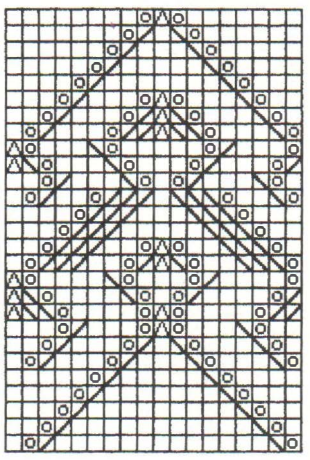
We used Card 93 which is labelled 'To fit 101cm'. We wanted to knit a garment to fit a 96cm bust, but with the ease which is the current fashion. The finished width from Card 93 is 107cm, giving a generous 11cm of ease.

Our tension didn't quite match — the card required 32 sts and 48 rows to 10cm, whereas our sample gave us 32 sts x 40 rows to 10cm. A few adaptations were required on the rows, but as we were aiming for a longer body length, they were not too arduous.

BACK

Stitches were cast on as given on the card and the bottom hem worked as given for the picot band. We worked 2 rows stocking stitch after turning the band hem and before starting the 54 rows of lace border. A further 108 rows were knitted after the border was completed — a total of 164 rows from hem turning to armhole, for a length of 41cm. Due to the difference in row tension we had to amend the raglan shaping a little. We cast off the 2 sts as given on the card at the beg of the first two rows, then carried on the shaping by dec 1 st at each side of next and every foll alt row until we obtained the 52 sts required for the back neck. This shortened the armhole depth by approximately 1cm.

MANUAL LACE TRANSFER CHART



18 st repeat

□ = 1 st and 2 rows

▨ = st transferred from R and L on to centre st

▧ = st transferred to L

▨ = st transferred to

◎ = empty N

FRONTS

To make a cardigan from a sweater pattern in the card set, the suggestion is simply to divide the back stitches by two. As we were working a very narrow band this was acceptable (although we worked on 83 stitches until the picot had been worked, to keep the points alternating and even). Although the rows were knitted at the side seam and raglan to match our amended back, the neck shaping was worked exactly from the card — starting at the same time as the armhole shaping.

SLEEVES

The sleeve seam required amendment to adjust for the different row tension, so after the same picot hem as the back, we inc 1 st at each end on next and every foll 5th row (25 times in all, as given on card) and knitted straight until RC showed 126. Sleeve top shaping was then worked as given for raglan shaping on the back (our modified version).

FINISHING

Steam, rather than press lurex and remember that metallised polyester retains the heat, so do not be too eager to move the garment until it has cooled! You can sew up with lurex, but it is often easier to use a toning smooth yarns, especially on the seams where it will not show. Don't forget to take as much care selecting your buttons as you did your yarns!

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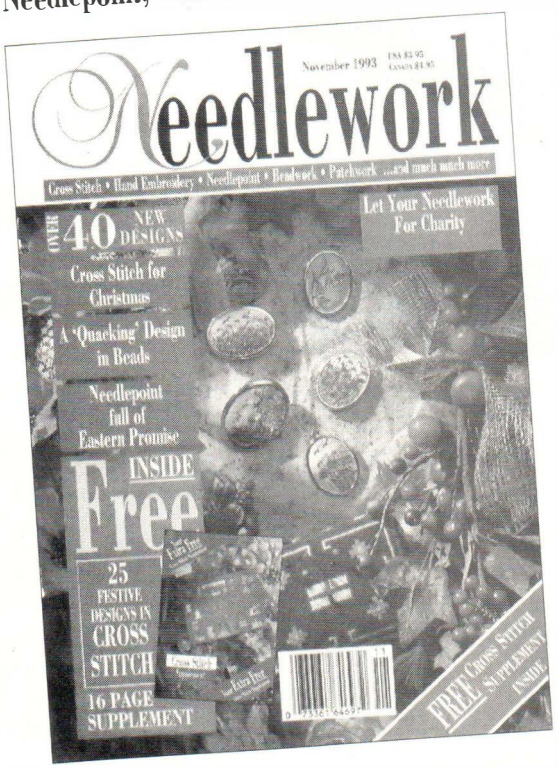
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Adapta/Patts 1+5 26/10/93 9:57 pm Page 4

Lady's Chequerboard Evening Tunic

for 6000E machines

Illustrated on page 57

MACHINES: *These instructions are written for Passap/Pfaff 6000E machines*
YARN: *Yeoman Janeiro*
FIBRE CONTENT: *50% Viscose, 25% Linen, 25% Acrylic*
COLOUR: *We used Sienna Shade 6 (MC) and Black Shade 12 (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SIZES
To suit bust 81-86[91-96:101:116]cm.
Finished measurement 93[104:115:124]cm.
Length 73[73:83.5:83.5]cm.
Sleeve seam 51.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Janeiro
1 x 500g cone in each of MC and C.

MAIN TENSION
40 sts measure 15.1cm and 40 rows measure 4.3cm over patt (SS approx 3/2¾).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 7.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

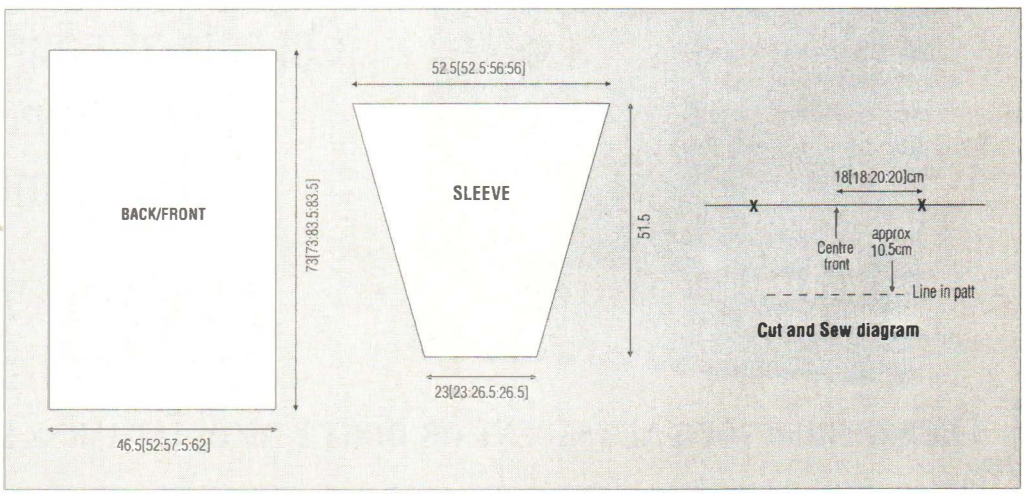
PATTERN SHEETS
Mark pattern sheets before starting to knit.

PATTERN PROGRAM
Program Console as follows

Cast On	2
Stitch Patt A	Card 1 ADD Card 2 DIST. ROWS 0 = NO DIST. STS 0 = ENT or Creation 6 Pattern
Knit Tech	183
Stitch Patt B	1000
Knit Tech	183

SPECIAL NOTE
With such a large stitch pattern repeat, it is impossible to have the pattern matching exactly at the side seams for all sizes. It will match exactly on the medium (91-96cm) and extra large sizes (116cm) if the instructions are followed as given. On the small (81-86cm) and large (101cm) sizes, the checks will match but the resultant blocks will be narrower or wider. For 91-96cm size only, before knitting the second body piece, it will be necessary to go back into the program and move the pattern one complete block (27 sts) to the left so that pattern continues over the side seam. To do this, go back into the program and go to POSITION without making any changes. Move pattern 27 sts to left i.e. R/L 27-. Continue to Start Cast On without making any more changes.
When body pieces come off the machine, the vertical and horizontal lines will not be straight due to the tendency of the bird's-eye blocks to pull in. This can be corrected by careful stretching and easing whilst blocking out and steaming.
The sleeve length is the same for all sizes. As this design has a dropped shoulder, part of the width of the body piece provides part of the sleeve length, so sleeve will automatically become longer for larger sizes. Sleeve length can be shortened or lengthened by any multiple of four rows as required but shaping may need to be adapted.
This garment features a cut and sew neckline. For best results, the line of a check should be followed for the bottom of the neckline. If adding extra rows to make the garment longer, add multiples of 96 rows which will add one complete row of blocks. If adding less rows i.e. part of a block, the neckline will be deeper if cut and sew instructions are followed as given.
The lock row counter and the console row counter will not always agree. In every case, where a row counter number is given, this refers to the lock row counter.

BACK AND FRONT
Work two pieces alike
Push 123[137:151:164] FB and corresponding BB Ns to WP. Where an odd number of Ns is given, the extra N should be on the L of the needle bed. Break the needle rule and bring up an extra BB N on the L to give even edges for stitching up. Using C and SS 2¼/2¼, make cast on. Engage Stitch Patt A SS 3/2¾. RC000. Work in patt throughout and K until RC shows 672[672:768:768]. Cast off.
Size 91-96cm only: Reprogram as given in special note for second piece.



SLEEVES

Push 60[60:70:70] Ns on FB and corresponding Ns on BB to WP. Using C and SS 2¼/2¼ make cast on. Engage Stitch Patt B SS 3/2¾.

RC000. Work in patt throughout and K24 rows. Inc 1 st at each end of next and every foll 12th row 37 times in all. 134[134:144:144] sts. K12 rows. Cast off.

INTERIM MAKE UP

Block and steam all pieces to correct measurements. Make sure that horizontal and vertical lines are straight. Allow to dry completely.

CUT AND SEW NECKLINE

On front, mark centre of piece at cast off edge. Measure out either side of centre as shown on cut and sew diagram. Mark same points on back. Mark right-hand side of neckline by following a single stitch down to top of next horizontal check (see photograph). Mark along top of check and straight up to marked point on left side of neckline. Stitch along markings using a suitable stitch on sewing machine or overlocker. Trim away excess fabric.

Join back to front at one shoulder seam, matching front neckline to marked point on back.

NECKBAND

Worked in one piece

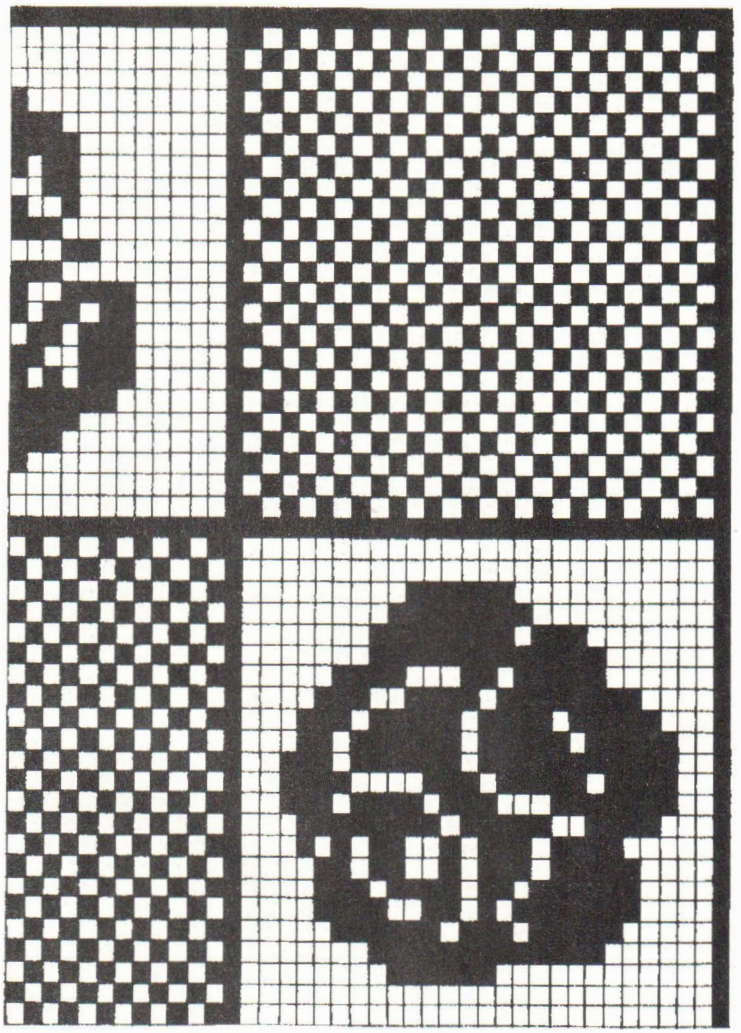
Push 110[110:115:115] Ns on FB and corresponding Ns on BB to WP. Using C, locks GX/GX move locks to L of N bed. SS 2¼/2¼ Orange strippers. Locks N/N, K1 row. CX/CX. Black strippers SS 2½/2½. K2 rows. GX/N SS 5/5, K4 rows. Break yarn. Locks N/GX, K4 rows.

With right side uppermost, lay garment on BB with neckline edge just hanging over BB Ns. Using orange tool, pull BB Ns through work just above machine stitching. Take care that the same number of needles are used on both shoulders, and bottom of front neckline and back neckline to marked point. Transfer FB sts on to BB Ns. Using MC, knit through each BB stitch. Carefully bring work forward to lie over FB. Cast off using latch tool method.

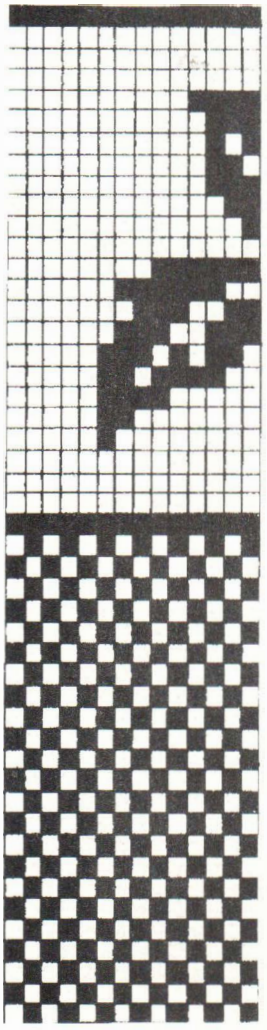
TO MAKE UP

Join second shoulder seam, continuing into neckband. Join sleeves to armhole edge, matching centre of sleeve to shoulder seam. Join underarm seams from bottom of sleeve to bottom of tunic. Stitch in all ends. Gently steam neckband and all seams.

CARD A



CARD B



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is the newest CML title by Maggie Tarason in CML's art folio range. It contains all the designs suitable for 12 and 24 stitch punchcard machines from their existing artwork collections, from single motifs to borders, specifically for those of you who want to get positively punch-drunk! A huge collection for only £4.50 (including p&p)

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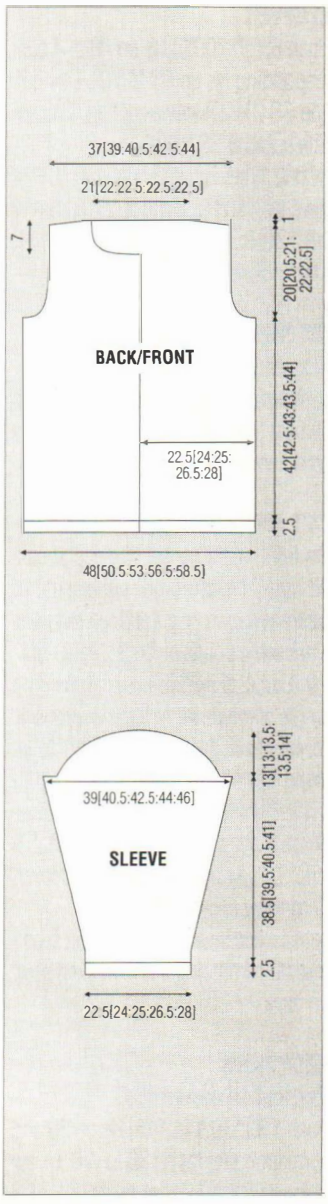
Lady's Evening Jacket

MACHINES: *These instructions are written for standard gauge punchcard machines*
YARN: *Texere Glitter*
FIBRE CONTENT: *80% Viscose, 20% metallised Polyester*
COLOUR: *We used Black (MC) and Copper (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ*



SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 96[101:106:111:117]cm.
Length 65.5[66.5:68:69:70]cm.
Sleeve seam 45[46:46:47:47]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Glitter
3[4:4:4:4] x 100g cones in MC.
3[3:3:3:4] x 100g cones in C.
11 buttons.

MAIN TENSIONS
30 sts and 72 rows to 10cm measured over tuck patt (tension dial approx 8).
Welts: 32 sts and 50 rows to 10cm measured over st st (tension dial approx 6 = MT-2).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 7.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

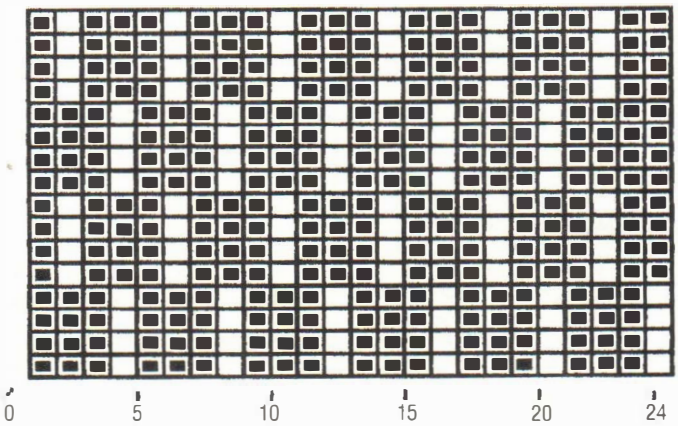
PUNCHCARD PATTERN
Card is often contained in basic sets, and is commonly 'Card 3'. If this is not in your set, then punch card before starting to knit.

SPECIAL NOTE
Pattern is striped tuck stitch. Set carr for tuck. Commencing from first row, K4 rows MC, K4 rows C. These 8 rows form patt and are rep throughout.

BACK
Push 144[152:160:168:176] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using MC and MT-2, K30 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see special note).
Set RC at 000. Using MC and MT, start and work in patt throughout*. K until RC shows 304[308:312:316:320].

SHAPE ARMHOLES
Cast off 4[5:6:7:8] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 6th row 12[12:13:13:14] times in all. 112[118:122:128:132] sts. K until RC shows 448[456:464:472:480].

SHAPE SHOULDERS
Cast off 6[7:8:9:10] sts at beg of next 4 rows. Cast off 6 sts at beg of next 4 rows. 64[66:66:68:68]sts. Cast off.



RIGHT FRONT
Push 68[72:76:80:84] Ns to WP. Work as given for back until RC shows 304[308:312:316:320] (K1 extra row for L front).

SHAPE ARMHOLE
Cast off 4[5:6:7:8] sts at beg of next row, K1 row. Dec 1 st at armhole edge on next and every foll 6th row 12[12:13:13:14] times in all. 52[55:57:60:62] sts. K until RC shows 399[407:413:421:429] (K1 extra row for L front).

SHAPE NECK
Cast off 13[14:14:15:15] sts at beg of next row. Dec 1 st at neck edge on next and every foll alt row 10 times in all. 29[31:33:35:37] sts. K 4 rows. Dec 1 st at neck edge on next and every foll 4th row 5 times in all. 24[26:28:30:32] sts. K until RC shows 448[456:464:472:480] (K1 extra row for L front).

SHAPE SHOULDER
Cast off 6[7:8:9:10] sts at beg of next and foll alt row, K1 row. Cast off 6 sts at beg of next and foll alt row.

LEFT FRONT
Work as given for R front, noting difference in rows to reverse shaping.

SLEEVES
Push 68[72:76:80:84] Ns to WP. Using

WY and MT, cast on and K a few rows ending CAR.
Work as given for back to *.
K until RC shows 10. Inc 1 st at each end of next and every foll 10th row 25[25:26:26:27] times in all. 118[122:128:132:138] sts. K until RC shows 280[284:288:292:296].

SHAPE TOP

Cast off 4[5:6:7:8] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 12 times in all. 86[88:92:94:98] sts. K4 rows. Dec 1 st at each end of next and every foll 4th row 15[15:16:16:17] times in all. 56[58:60:62:64] sts. Cast off 6 sts at beg of next 8 rows. Cast off rem 8[10:12:14:16] sts.

TRIMS

For use with a linker.

NECKBAND

Push 140[142:144:146:148] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-2, K 30 rows. WK.

BUTTON BAND

Push 188[190:192:196:198] Ns to WP. Work as given for neckband.

BUTTONHOLE BAND

Work as given for button band, adding 9 evenly spaced 4 stitch buttonholes (commencing first and ending last on 5th[6th:7th:5th:6th] st from each edge) when RC shows 8 and 14.

POCKET FLAPS

Push 30 Ns to WP. Work as given for neckband.

Note: If no linker is available, join shoulder seams. The bands can now be knitted (in the same order — neckband first) by pushing the number of Ns required to WP and with right side of work facing, hang appropriate edge evenly on to Ns. Work rows and WK as given for linker bands.

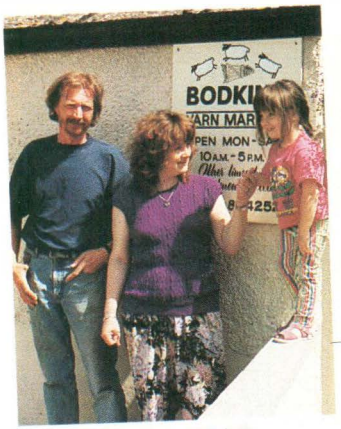
TO MAKE UP

Block and lightly steam pieces to correct measurements. If using a linker, join shoulder seams and attach bands in same order as knitted. If not using a linker, turn bands in half and finish by backstitching through last row worked in MC.
Fold (mock) pocket flaps in half and join sts either by using a linker or back stitching through first and last rows worked in MC. Remove WY. Join selvedges. Stitch in place as shown. Secure at centre with a button. Set in sleeves. Join side and sleeve seams. Sew on buttons to correspond with buttonholes.

IRENE KRIEGER

CAROL DOHERTY

DOWN ON THE FARM



Ann and Jim Day with daughter Jodie

Where can you buy a cone of wool, a new machine and meet a sheep named after Neville (Bramwell), Alan (Ashford — Bonnie's Wools) or Denys (Brunton)? Down on the farm of course!

A few of Ann's recent garments

Ann at the machine

A welcoming entrance to the shop

Well, a farmyard and stables to be precise — for that is the base of Ann and Jim Day's business — 'Bodkins Yarns'. Jim — a former builder, has converted a stables and farm outbuildings into a light and airy and surprisingly large shop. The entrance couldn't be more welcoming — as well as an interesting 'taster' display of garments and yarns, tables and chairs greet the visitor — and enable them to study the selection of patterns and books in great comfort! Coffee is usually on the boil and can be drunk from their specially designed 'Bodkins' mugs — hand potted by Ann's sister. As you can probably tell by now, the business is very much a family affair.

FROM STABLES TO SHOP

Ann is the knitter. She was already 'hooked' on machine knitting when their local shop closed down. Knowing how difficult it could be to get supplies and that there were plenty of other machine knitters in the area Ann decided to start up her own shop. At that time they lived in the farmhouse that overlooks the business — and also had a 'Bed and Breakfast' business. However, that didn't leave her enough time to enjoy her hobby and she hoped that the shop would! They moved house, but kept the outbuildings which Jim has gradually adapted and refurbished.

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Their range of yarns is tremendous and has been further expanded again this year. All the well-known brands are stocked and Ann says that the sale of natural fibres is definitely increasing. They also offer a winding service for industrial weight yarns. One of the most popular industrials this year has been their fine cotton. They will not only strand to match a 3 or 4 ply equivalent weight, but also blend colours. So there are some wonderful colour mixtures on the shelves, coffee and lightest cream, pale blue with a strand of white, as well as bright combinations. Customers can order their own mix and choose which combination of colours they would like stranding — taking the selection process right back to the yarn stage itself!

TALKS AND TECHNIQUES

Clubs are welcomed and if Ann is given a little notice, she will happily demonstrate one of the latest machines or techniques. In fact she will cover any topic that the club members might be interested in. The varied selection of garments in the machine area demonstrate the wide range of techniques and use of yarn that Ann is master of. Mind you, she says that some of her past demonstrations have led to unexpected humour! Following a demonstration on shadow pleating, one customer bought 'the makings' and a pattern and went off happily to have a go. Some time later Ann received an indignant telephone call from said customer saying that there was something wrong with the pattern, as the skirt was coming out far too big! Unfortunately, the lady in question hung up before Ann had a chance to explain how the pleats were finished. She's still hoping that the lady will ring back as Ann likes her customers to get as much success and pleasure from her knitting as she does. In fact, she says that she gets crabby (her own words — but Jim didn't argue with her) if she doesn't do some knitting every day!

CUSTOMER CARE AND WAYWARD SHEEP

Thursdays are teaching days at the shop. However, when Ann gives any customer her first lesson, she likes to do it in the customer's home. That way, she can sometimes help the newcomer avoid potential problems — perhaps suggesting that a machine isn't placed too near a radiator, or assessing the light conditions for knitting in the evening, as well as checking that the machine has been put up correctly etc. I suspect that is also when Ann attends the naming ceremony! She names everything, her machines and accessories — her garter carriage is called 'Grannie', one of her machines is 'Percy the Passap'. A wonderful example of her penchant for naming is with the flock of sheep that they have. All are named after either one of the spinners or one of the spinners' sales representatives. Discretion being the better part of valour, I didn't ask too many questions about the individual behaviour problems of Neville or Denys! However, on reflection, I'm intrigued to know which one led the rest of the flock into a neighbour's garden for a nourishing meal of prize petunias! The flock had been banished from their home field — behind the shop — when I was there — in the hope that they'd soon forget the escape route that led them to their dastardly deed!

OF CLUBS AND BOOT SALES

There are a lot of Passap knitters in the area, so Ann runs a knitting club specially for them. She enjoys the relaxed atmosphere of the club (new members always welcome and if you don't have a Passap, contact her anyway — knowing Ann she'll probably have started another club by the time this gets to press!). Always happy to help machine knitters with problems, a phone call just as she was serving Sunday lunch wasn't too well timed. It was a query from someone who had just bought a machine from a Car Boot sale. The caller was asking about cleaning parts and assembly of the machine and the call took up some considerable time. Ann was a bit bemused by the step by step manner the questions were being asked, when the caller finally let slip — having brought the machine home she'd stripped it down. Surrounded by the pieces and cleaning materials, she was getting Ann to talk her through putting it back together again! Hopefully, as Jim now does the machine servicing, customers with similar queries will now call with the goods during opening hours!

ENJOY A VISIT

I can testify that anyone out of Ann's immediate area who wants to visit Bodkins will get clear and viable directions on how to find them (if we did it first time, anyone could!). There's no sales pressure at the shop, but lots of choice and knowledgeable advice, be it machines, accessories or yarns you're interested in. If you're a club leader looking for a talk and a change for your club, then I'm sure you'd have a very pleasant afternoon or evening there. If you find you can't get to Somerset in the near future, then you might be interested to know that Bodkins have a delivery service and a mail order service.

Bodkins are open 10am-5pm Monday to Saturday. Further information available from Ann and Jim Day, Bodkins Yarn Market, Dilton Road Farm, Standerwick, Nr Frome, Somerset BA11 2PZ. Tel. 0373 824252.

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Lady's Glittering Cable Sweater

Illustrated on page 59

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Brockwell 4 ply Shrink Resistant Botany Wool with Lurex*
FIBRE CONTENT: *Botany Wool is 100% Wool*
COLOUR: *We used White twisted with Silver Lurex (MC)*
STOCKISTS: *To obtain this yarn, please write to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 98[102:107:112:117]cm.
Length 72[72:73:73:74]cm.
Sleeve seam 53cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply shrink resistant Botany Wool twisted with one strand of Silver Lurex (yarn can be ordered ready 'stranded' in this form).
1 x 600[600:650:650:700]g cone in MC.

MAIN TENSION
34 sts and 40 rows to 10cm measured over cable and rib pattern after washing (tension dial approx 6/6 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 7.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Cable patt and needle arrangements for all pieces given in Diagram 1.

BACK
With RB in position set machine for 1x1 rib. Push 166[174:182:190:198] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T 3/3, K 30 rows.
Transfer sts for patt as shown in Diagram 1*. Arrange the last 15 sts at each side (not shown on chart) with 5 sts MB, 5 sts RB and 5 sts MB.
Set RC at 000. Using MT, start and work in patt from chart throughout. K until RC shows 166[166:168:168:170].

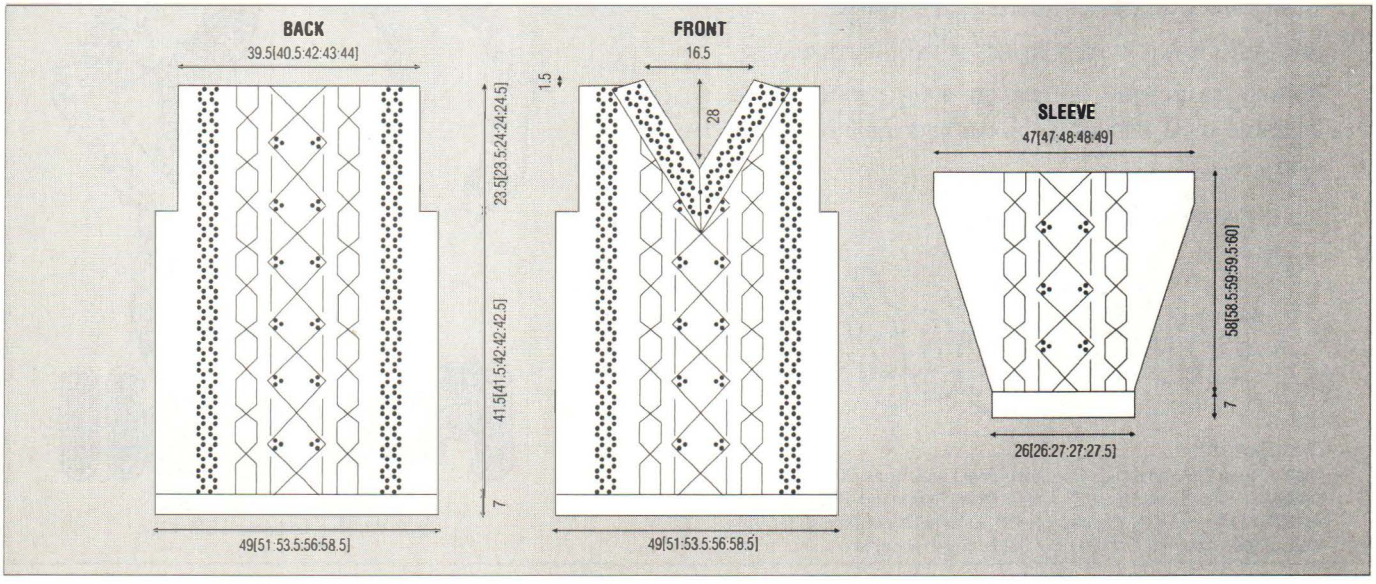
SHAPE ARMHOLES
Cast off 16[18:20:22:24] sts at beg of next 2 rows. 134[138:142:146:150] sts. K until RC shows 260[260:264:264:268]. Place a marker on N 28 at each side of centre '0' and cast off.

FRONT
Work as given for back until RC shows 120[120:124:124:128].

SHAPE NECK
Note position in patt sequence. Set both carr for HP. Push all Ns to L of centre '0' to HP. Disconnect RC and WK over rem sts at R. Reconnect the RC and set both carr so HP Ns will K. Keeping patt correct from noted position, continue over rem sts at L for first side. K2 rows. Dec 2 sts at neck edge on next and every foll 5th row 28 times in all, *at the same time*, K until RC shows 167[167:169:169:171] (K1 less row for R side).

SHAPE ARMHOLE
Cast off 16[18:20:22:24] sts at beg of next row. Put the last st at L on to MB. Keeping neck shaping correct throughout, K until RC shows 260[260:264:264:268]. Cast off rem 11[13:15:17:19] sts.
CAR. Replace sts from R side back on to Ns from which they were released. Reset RC at 120[120:124:124:128] and keeping patt correct from noted position, work R side to correspond with L, noting difference in rows and reading R for L to reverse shaping.

SLEEVES
With RB in position set machine for 1x1 rib. Push 88[88:92:92:94] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. Set



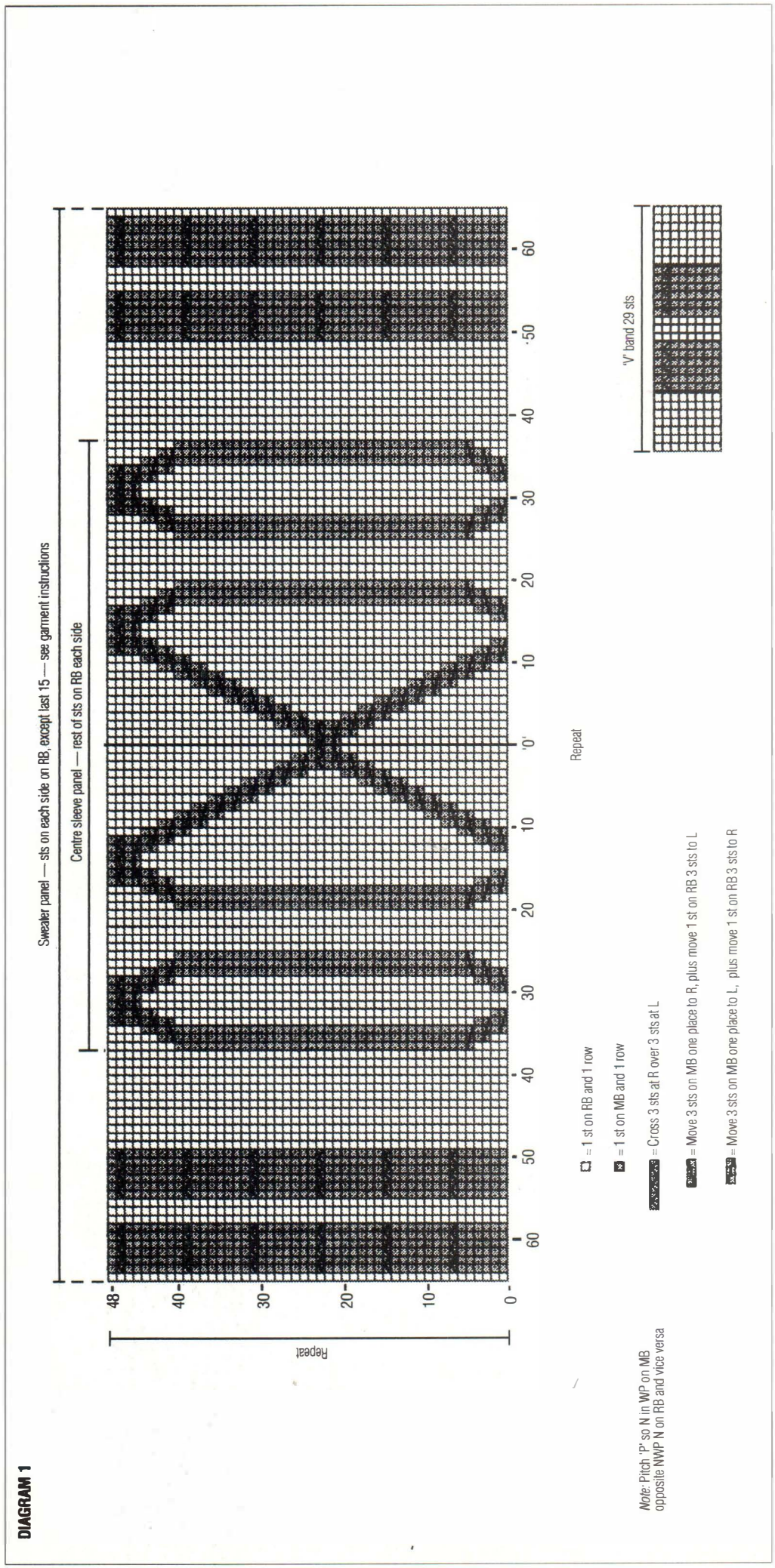


DIAGRAM 1
Sweater panel — sts on each side on RB, except last 15 — see garment instructions
Centre sleeve panel — rest of sts on RB each side
Repeat
48
40
30
20
10
0
60
50
40
30
20
10
'0'
10
20
30
40
50
60
Repeat
'V' band 29 sts
= 1 st on RB and 1 row
= 1 st on MB and 1 row
= Cross 3 sts at R over 3 sts at L
= Move 3 sts on MB one place to R, plus move 1 st on RB 3 sts to L
= Move 3 sts on MB one place to L, plus move 1 st on RB 3 sts to R
Note: Pitch 'P' so N in WP on MB opposite NWP N on RB and vice versa

RC at 000. Using MT, start and work in patt from Diagram 1 throughout. K5 rows. Inc 1 st at each end (by moving the last 3 sts on the MB one place outwards, pick up the loop between the MB and RB and put it on to the RB). K4 rows. Inc 1 st at each end of next and every foll 5th row 35 times in all. 160[160:164:164:166] sts. K until RC shows 184. Place a marker at each edge. K until RC shows 204[206:208:210:212] and cast off.

'V' BAND

Push 29 Ns to WP. Using MC, cast on by hand ('e' wrap). Using MT, K1 row. With RB in position, transfer sts for rib patt as given in Diagram 1 and weight evenly.

Set RC at 000. Using MT, start and work in band patt throughout. K until RC shows 84. Place a marker at R edge. K until RC shows 116. Set both carr for HP. Always taking the yarn around the first inside N in HP, push 1 N at opposite side to carr to HP on next and every foll alt row 27 times in all. 2 sts rem in WP. Push 1 N at opposite side to carr to UWP on next and every foll alternate row (working cable when RC shows 198 by crossing 3 sts at L over 3 sts at R) 27 times in all. Keeping cable patt correct for other side of neck, as set, K until RC shows 256. Place a marker at R edge. K until RC shows 340. Cast off.

COLLAR

Work two pieces alike

With RB in position set machine for 1x1 rib. Push 129 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Arrange Ns for 3x3 rib. Set RC at 000. Using MT-2/MT-2, K 40 rows. CAR. Set both carr for HP. Push 1 N nearest carr to HP on next row. Push 4 Ns at opposite side to carr to HP on next row. Repeat these last 2 rows 10 times in all. RC 62. Push 1 N nearest carr to HP on next row. CAL. Set both carr so HP Ns will K and K1 row. Cast off.

TO MAKE UP

Join back seam of collar. Fit the 'V' band into the front and stitch in place. Wash and dry all pieces, blocking to correct measurements whilst still damp and steam pressing when dry. Join shoulder seams, matching front neck to markers at back. Place the cast off edge of collar (R over L) to the markers on 'V' band, pin, then stitch in place. Set in sleeves, matching marker to side seam. Join side and sleeve seams.

SIMPLY SILVER

Maggie Dyke combines designs and adds more than a little colour to her textiles, with help from the PE 1 Controller

Last month, we were considering the amazing size of the pattern repeat — 200,000 stitches, which seems incredible when you consider that not so long ago the pattern repeat was limited to 24 stitches by 60 rows on a punchcard — but there's even more to Silver Reed's PE 1 than that.

STUNNING COMBINATIONS

The PE 1 will also combine patterns, either from pre-printed, or your own design cards, and from the memory cards, so you can combine your own choice of patterns to make something unique, without having to constantly take one card out and put another one in. Try to combine patterns of approximately the same width, so you don't get any strange areas of plain fabric, although this can be quite acceptable with patterns like tuck and slip where there are no floats to consider. If you combine two Fair Isle patterns which are 24 stitches and 60 stitches wide for example, you would have floats 36 stitches long on the 24 stitch wide pattern area, before the next pattern repeat began, as the PE 1 works from the widest pattern, and does not adjust to the narrowest.

COLOUR POTENTIAL

Another feature of the PE 1 which will make your knitwear stand out in the crowd is the facility for knitting up to five colours in one row. The easiest way I have found to produce a multi-coloured pattern (so far!) is to start with a photocopy of a blank design card and some crayons. Using up to five different colours, draw your design on the photocopied sheet. Make sure all the stitches are filled in with one of the colours. Any stitch left blank will behave as though it were part of the background, and will knit in the colour selected as the background yarn. Lay the blank design card over your multi-coloured pattern and trace all the stitches of one colour on to the card. Move the design card to an unused section, or use a second card if the pattern is large, and trace all the stitches of colour two. Continue doing this, leaving a gap of two or three rows between each section of pattern if you are working on one card, until you have copied all but the last colour. When you read the pattern in to the PE 1, it will know that any rectangles not previously filled in are the background colour. Check that all the stitches are accounted for, and that the ones left blank really are supposed to knit in the background colour.

'TALKING' TO THE PE 1

Having drawn out the pattern in sections, the next thing to do is to fill in the instruction column to tell the PE 1 which section should knit in each colour. For this, the three instruction columns nearest to the design area of the card are used. These are the ones with the direction arrows below them — not the one with the spot. Each of these columns has a colour value. Column one has a colour value of one, column two has a colour value of two and column three has a colour value of four. The colour values of the columns are added together (in a binary system, rather than a mathematical manner) to tell the PE 1 which colour you want to knit. The columns add up as follows:

Colour 1 = column 1
(total colour value 1)
Colour 2 = column 2
(total colour value 2)
Colour 3 = columns 1 + 2
(total colour value 3)
Colour 4 = column 3
(total colour value 4)
Colour 5 = column 1 + 3
(total colour value 5)

Jolly clever stuff! The next stage — reading the pattern into the PE 1 is well covered in the beige 'How to Use the PE 1' chart which comes with the PE 1, with more detail in the instruction book.

THE QUESTION OF ROWS

One point which may be worth mentioning here is the number of rows you tell the PE 1 you are going to knit when working with multi-coloured patterns. If for example, your pattern is 10 rows long, and is knitted in five colours, you may be tempted to tell the PE 1 your pattern is 50 rows long (10 rows x 5 colours = 50 rows). Resist this temptation! The correct number of rows is that shown on your original multi-coloured pattern, so refer back to that when programming the PE 1, and give it the number of rows shown on that — 10 in this example.

KEEPING TRACK

Once all the pattern is in the PE 1 and it says 'OK', press the 'Knit', then the '=' button. What you will see on the screen will be unrecognisable as the original pattern you drew, but the PE 1 knows what's going on. What it has done is take the first row of colour one, then the first row of colour two, then the first row of colour three, and so on until the colours have been accounted for. Next it takes the second row of colour one, the second row of colour two, and keeps repeating the process until all the pattern has been completed.

I always find it easiest to press the '=' button again when I'm knitting these patterns. Instead of an incomprehensible jumble of stitches, what the PE 1 then shows me is what row number I'm up to, and what colour I should be knitting. As I may have mentioned before — jolly clever stuff!

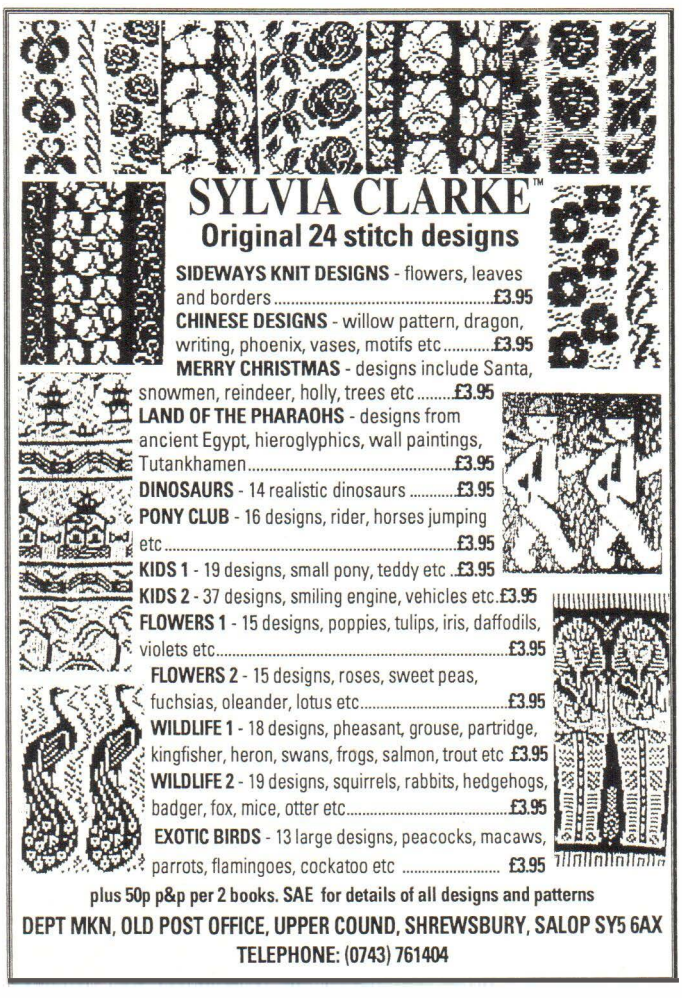
KNITTING METHODS

These multi-coloured patterns are always knitted in slip stitch, with only one colour in the yarn feeder at any time. It is best if you always work with an odd number of colours in each row for single bed work, as then you will always find the next colour to be knitted in is waiting for you at the beginning of the row. Using an even number of colours means an awful lot of ends of yarn to be sewn in!

SPEEDIER WORKING

If, like me, you are always looking for ways to speed up knitting (not to get things done quicker necessarily, but to give me more time to knit something else!) you can use the YC 6 single and double bed colour changer on the single bed to change up to four colours in one row. In this case, it doesn't matter if you have an even number of colours, as you will always change colour at the left of the machine.

Set the colour changer up as normal. Cast on and knit some plain rows. When you are ready to start the pattern, have the carriage on the left-hand side of the machine, with colour one in the yarn feeder. Set the cam lever to slip, press button number 3 (double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Two patterns from the pre-printed design cards which come with the EC 1. The PE 1 has cleverly combined patterns 15 and 17 from Card 2 to make a new pattern

Three-colour pattern taken from *New Electronic Pattern Book Vol. 1.* Pre-programmed memory cards containing all the patterns in the book are also available, so you don't need to draw the patterns out on blank design cards

the length). Next press the inspection button to turn the light off, and off you go. Using button number 3 means you knit each row twice, which will elongate the pattern. I usually use quite fine yarns (2 or 3 ply) for these fabrics, so that the pattern doesn't distort too much.

The same principle is used for multi-coloured double jacquard using the ribber. You can knit up to four colours in one row (this being the capacity of the YC 6 colour changer). Again, the pattern is started at the left, and button number 3 (NOT jacquard button number 6) is used.

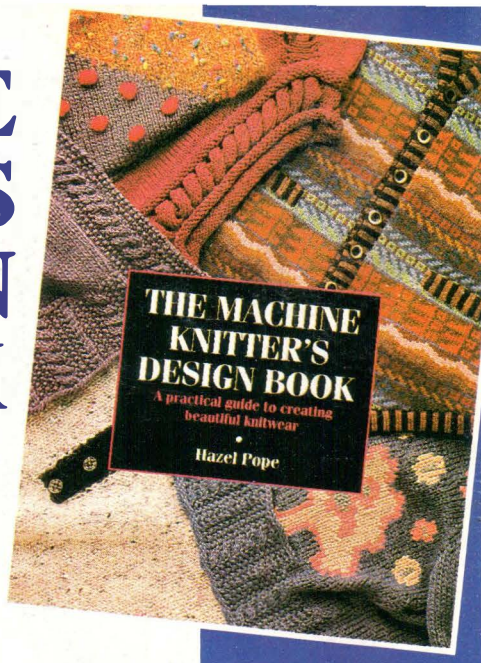
I think these are the most important functions of Silver Reed's PE 1, but it also has the ability to do other things which are very useful as you will discover next time.

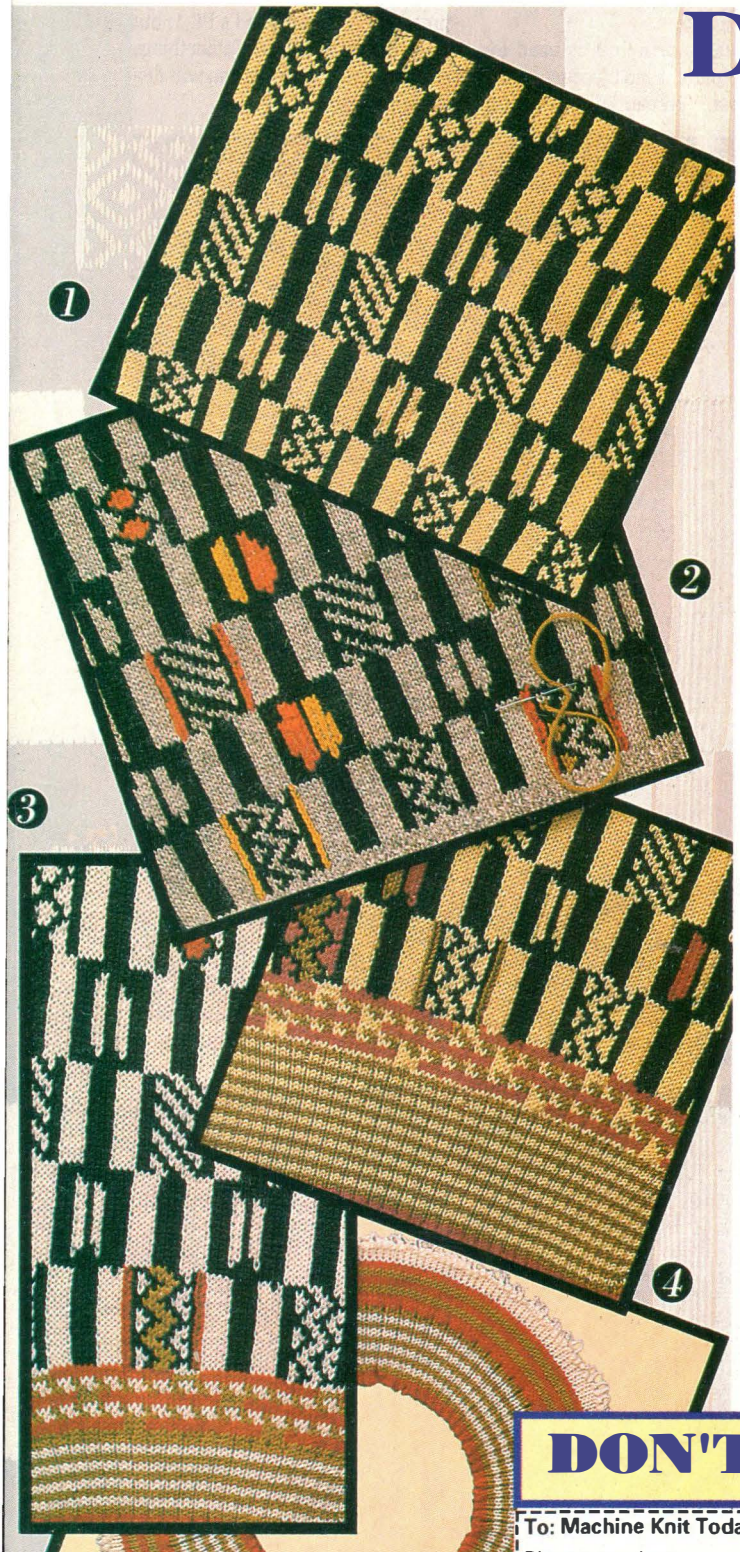
The same pattern as the previous sample, using the YC 6 single and double bed colour changer to speed up the knitting

Stage 4. The knitted result — five colours in each row of knitting!

THE MACHINE KNITTER'S DESIGN BOOK

by Hazel Pope





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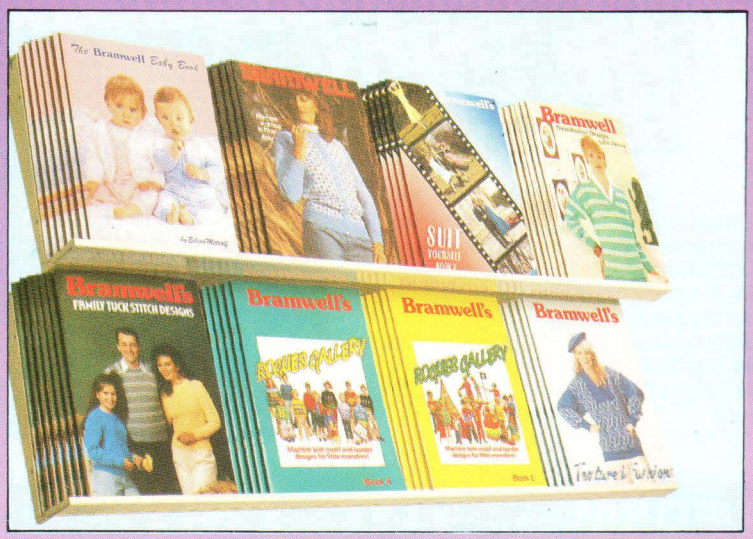
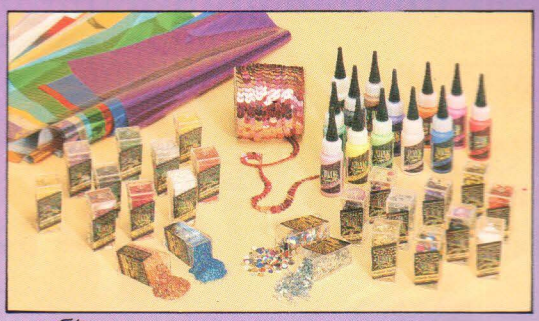


PATTERN BOOKS

and....



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